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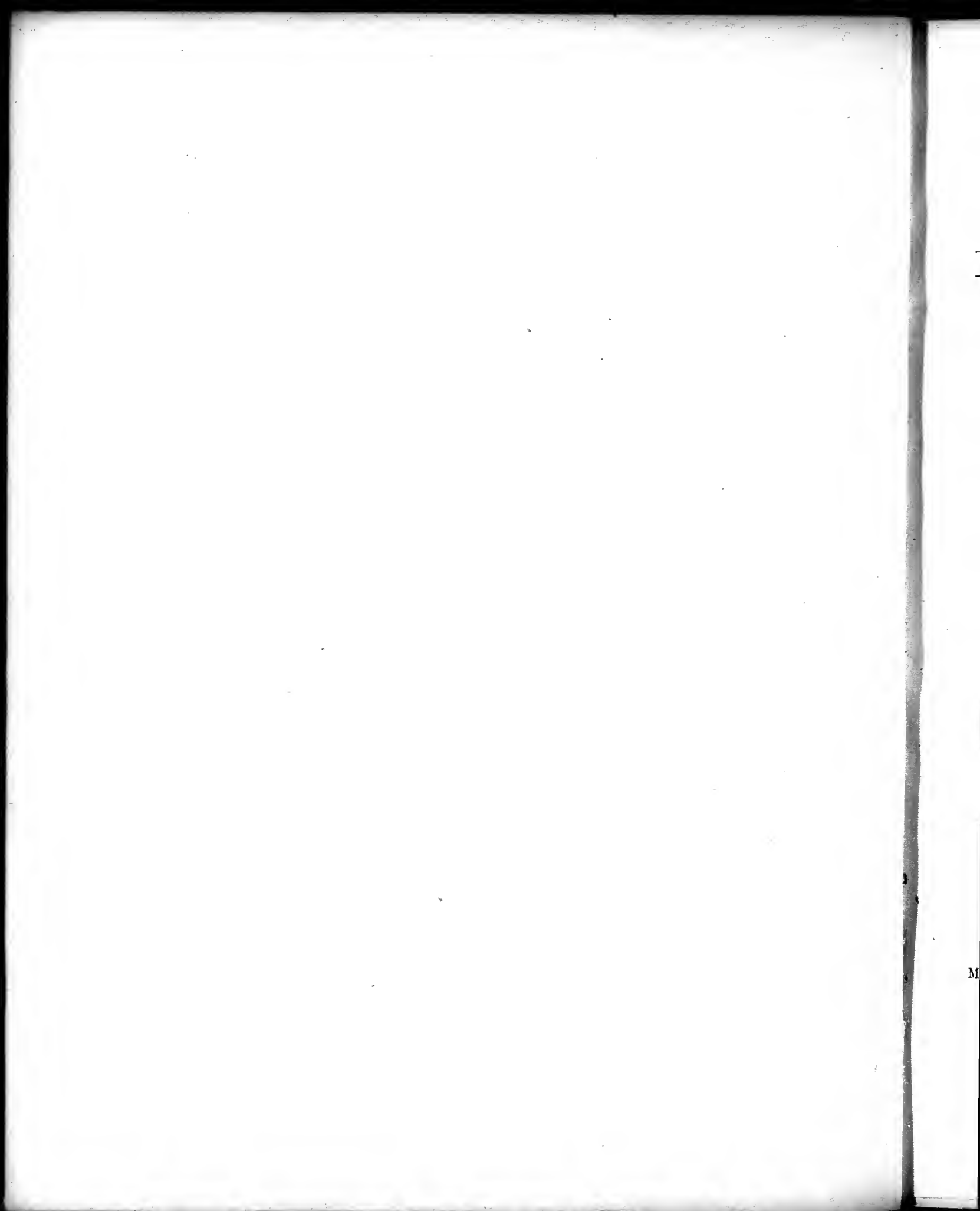
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CATALOGUE
OF THE
HINDI, PANJABI AND HINDUSTANI
MANUSCRIPTS

IN THE
LIBRARY
OF THE
BRITISH MUSEUM

BY

J. F. BLUMHARDT, M.A.

PROFESSOR OF HINDUSTANI, AND LECTURER ON HINDI AND BENGALI AT UNIVERSITY COLLEGE, LONDON;
AND TEACHER OF BENGALI AT THE UNIVERSITY OF OXFORD.

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PREFACE.

THE greater part of the Hindi and Hindustani MSS. described by Mr. Blumhardt in this Catalogue are from the collections of Mr. William Erskine, Sir Henry Miers Elliot, Colonel George William Hamilton, and the Rev. A. Fisher.

Each of these collections bears a distinct feature. Mr. Erskine mainly concerned himself with Jain literature, Hindi and Panjabi religious poems, and works on History; Sir H. M. Elliot with Hindustani works on History and Topography, together with miscellaneous treatises referring to the North West Provinces; Colonel Hamilton with Poetry; and Mr. Fisher with Hindi religious treatises in Gurumukhi characters.

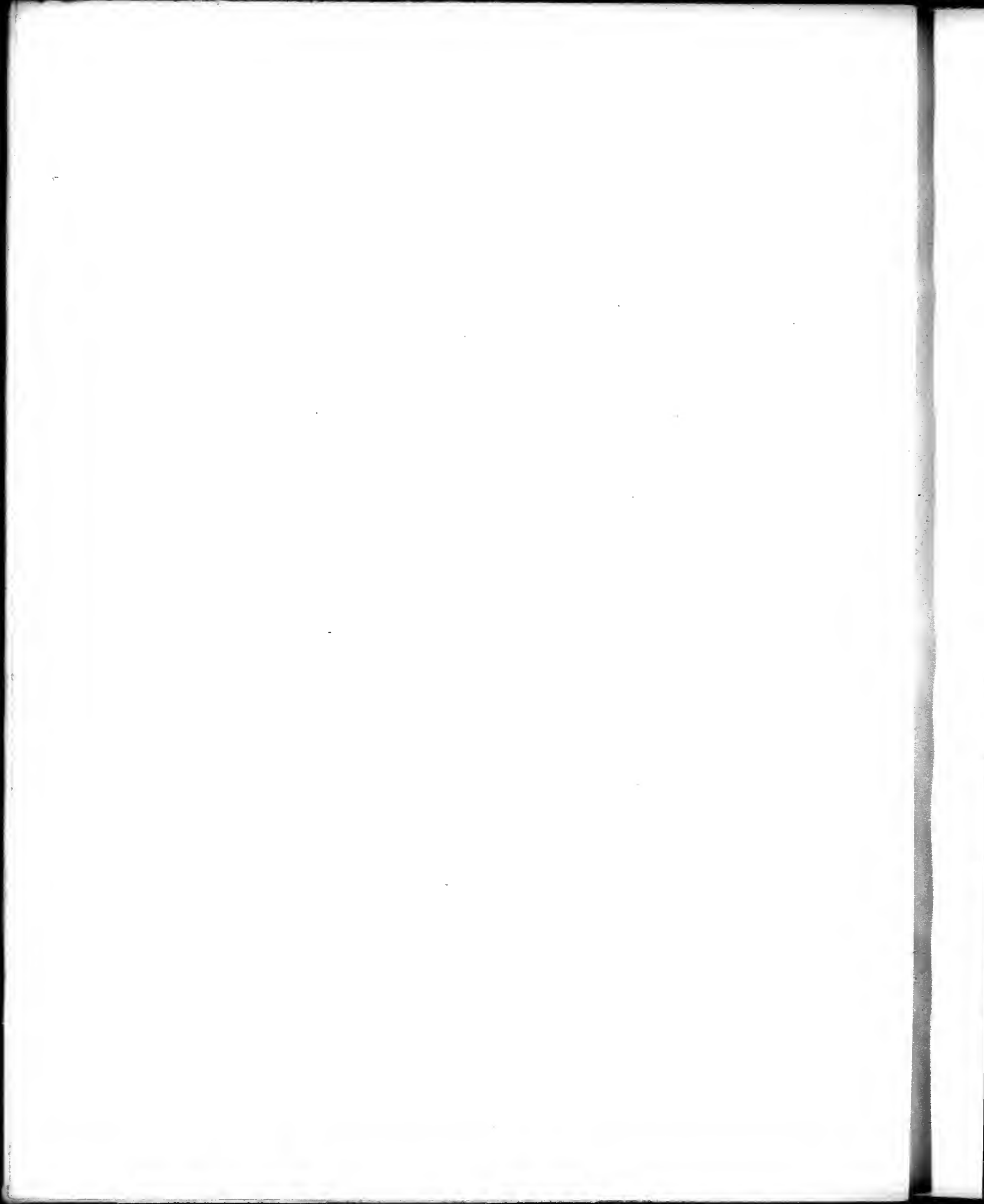
The remaining MSS. have been added to the Collection either by presentation or purchase.

ROBERT K. DOUGLAS,

*Keeper of the Department of Oriental
Printed Books and MSS.*

BRITISH MUSEUM,

October, 1899.



AUTHOR'S PREFACE.

HINDI is one of the most important of the vernaculars of Northern India. It is evolved from the Sanskrit through the Prakrit, has numerous dialects, and is spoken by the Hindu populations throughout Behar, Oudh, the Punjab, and a considerable portion of Rajputana.

Early Hindi literature dates from the 12th to about the middle of the 16th century. There are, however, comparatively few existing works of that period, and such as there are consist chiefly of heroic poems by bards of Rajputana, of which the *Prithvīrāj rāsau*, which recounts the exploits of the last Hindu king of Delhi, is the most noteworthy, whether from an historical or a philological point of view. It is said to have been originally written at the close of the 12th century by Chand Bardā'i, a poet at the court of king *Prithvīrāj*, but it is possible that the work as we now have it was enlarged or recast by bards of a later period. In the present collection there is a copy of this epic poem (no. 49), but unfortunately it is considerably abridged, as compared with other existing copies, and is also imperfect.

To this same period belongs the *Haricharitra*, a popular translation by Lālach of the tenth Skandha of the *Bhāgavatapurāṇa* dealing with the life of *Kṛishṇa*, of which there are four copies written in the Kaithi character; as also the heroic poem *Vachanikā* (no. 100 art. i., and 101 art. ii.), which describes the wars between *Jaswant Singh*, Rājā of Jodhpur, with the emperor *Aurangzeb*.

Middle Hindi literature (16th to 18th cent.), which represents the purest and most vigorous development of the language, is well illustrated by copies of the famous *Rāmāyaṇa* of *Tulasī Dāsa*, the rhetorical poems of *Keśava Dāsa* and *Sundara Dāsa*, a work on medicine by *Nainsukh*, son of *Keśava Dāsa*, a treatise on music by *Harivallabha*, a translation by *Hṛidaya Rāma* of the popular Sanskrit drama *Mahānāṭaka*, and by a large number of religious treatises chiefly on the *Kṛishṇa* cult. The *Rāmāyaṇa* is written in the Baiswari dialect of Eastern Hindi; the

others are mostly in the Braj-bhasha dialect of Western Hindi, which is spoken on the plains of the Jumna and the Ganges about Agra, Mathura and Delhi. Many of these manuscripts come from the Punjab and are written in the Gurumukhi character peculiar to Sikh writings.

The romance of Ratan Sen, Rājā of Chitor (no. 83), written in Persian characters, is particularly deserving of notice, as showing the gradual introduction of the Persian and Arabic elements into Braj-bhasha verse, resulting eventually in the formation of the Urdu language.

The manuscripts of modern Hindi writers are of little importance. The volumes of miniatures and drawings of the Rāgas and Rāgiṇīs are, however, interesting specimens of native art; and MS. no. 96, which illustrates the postures practised by the Haṭha and Rāja Yogīs, is particularly worthy of notice.

There is also a small collection of Jain religious works. Of these the Gajasimha-charitra (no. 3) dates back as far as Saṃvat 1556 (A.D. 1499), the others having been written during the 17th century.

Panjabi works are few in number. The most important are the four copies of the Ādi Granth, or Sacred Scriptures of the Sikhs; a metrical translation of the Bhagavadgītā by Guru Govind Singh; and a Janamsākhī, or life of Guru Nānak. There is also a finely written complete copy of the Granth of Guru Govind Singh (no. 15), but this is written in a style more closely allied to the Braj-bhasha than to the pure Panjabi dialect of Hindi.

The development of Hindustani, otherwise Urdu, was due to the establishment of the Muhammadan power at Delhi in the 12th century, and to the gradual infusion of the Arabic and Persian vocabulary of the conquering race into the Hindi vernacular. But it was not until the reign of the emperor Akbar, in the 16th century, that this mixed tongue was employed in literary compositions.

The earliest Urdu poets lived under the patronage of the Muhammadan rulers of the Deccan, notably those of Bijapur and Golconda. Of these the most celebrated was Walī of Ahmadabad. He is said to have been the first to adopt the prosody of the Diwān poems of the Persian poets, a species of literary composition in which all subsequent poets strove to excel.

In the present collection there is a large and fairly representative number of the works of Hindustani writers, chiefly, however, of noted poets of the last century. There are three excellent copies of the Kulliyāt, or complete works, of Saudā, the chief of poets; and one of Zafalī, of Jur'at, and of Mīr Ḥasan; besides Diwān poems by Tābān, Mīr Taqī, Soz, Ṣāhibkīrān, Afsos, Rangīn and others.

The romances are mostly works by modern authors, but there are a few written by Dakhani poets of the 16th century, notably a translation of the Persian *Tūṭī-nāmah*, or *Tales of a Parrot*, made by *Ghauwāṣī* during the reign of 'Abd Allāh Kutb Shāh of Golconda.

A large number of the manuscripts described formerly belonged to Sir Henry Miers Elliot, many of which contain valuable notes on the history and topography of the North Western Provinces; and on the castes, method of cultivation, languages and customs of its inhabitants.

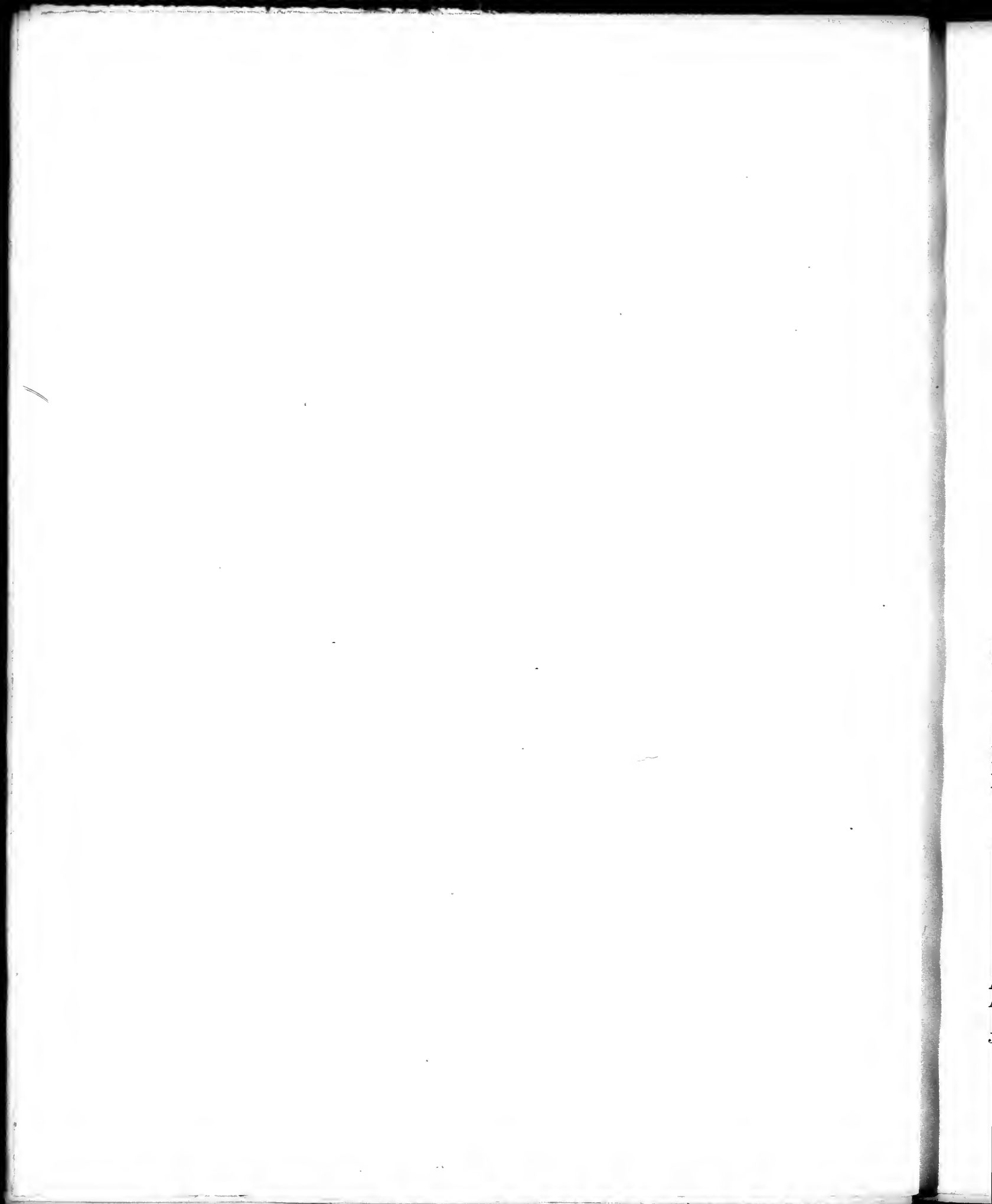
Of the two manuscripts which were acquired after the completion of this Catalogue, no. 114, which contains a most interesting collection of letters written by Muḥammad Wājīd 'Alī Shāh, the last king of Oudh, during his exile at Calcutta, to his favourite wife Zīnat Begam at Lucknow, is particularly worthy of notice, not only as affording glimpses into the domestic life of the king, but also as a specimen of excellent calligraphy and ornamentation.

Quotations from the manuscripts have been printed exactly as they were written, with the many mistakes and peculiarities of the copyists, except in the case of the Kaithi manuscripts, which appear in the Devanagari character owing to the want of Kaithi type.

J. F. BLUMHARDT.

LONDON,

23rd October, 1899.



ADDITIONS AND CORRECTIONS.

HINDI AND PANJABI CATALOGUE.

P. 22a. For *Āśvinī* read *Āśvina*.

P. 23a. For Elliott read Elliot.

P. 23b. For *ब्रभाषा* read *ब्रजभाषा*

HINDUSTANI CATALOGUE.

P. 5a. Jang-nāmah i Kābul. This work has been lithographed at Lucknow, A.H. 1314 (A.D. 1896), under the title *معارف و قندهار*

P. 25a. Mr. W. Irvine has kindly supplied the following information regarding the poet Zafālī, taken from the Persian *Malāhat i naql* by Rāo Dalpat Singh (Or. 1828, fol. 74a).

“Mirzā Ja‘far of Nārnol (poetically Zafālī) was executed by Farrukhsiyar’s order for having written a parody of the inscription on the Emperor’s coin. The wording of the

lines as given in various places varies. Presumably this execution took place in the first year of the reign (1125 H., 1713), but it is not mentioned by any of the historians or memoir writers of the time, so far as I have seen. His age must have been 60 (lunar) years, or a little over. See *Zar i Ja‘farī*, p. 34, and a *Rubā‘ī* in the *Kulliyāt* (ed. 1853), where he says that he was at the time of writing over 60 years of age.” The execution of the poet is also noticed by Beale, in his “*Oriental Biographical Dictionary*” (2nd ed.), p. 189a.

ADDITIONS TO THE INDEXES.

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Āghā Hajw, v. Jalāl al-Dīn Haidar Khān.

Akbar ‘Alī Khān, t. Taukīr. *Tārīkh i mumtāz* (1276), 114.

Jalāl al-Dīn Haidar Khān, also called Siyādat Hasan Khān, and Āghā Hajw, t. Sharaf. *Shikoh i Farang* (1284), 115.

Muhammad Wājid ‘Alī Shāh, *king of Oudh*. Letters to his wife Zinat Begam (1272—1276), with portrait, 114.

Sharaf, v. Jalāl al-Dīn Haidar Khān.

Siyādat Hasan Khān, v. Jalāl al-Dīn Haidar Khān. Taukīr, v. Akbar ‘Alī Khān.

ADDITIONS AND CORRECTIONS.

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Shikoh i Farang (1284), by Jalāl al-Dīn Ḥaidar Khān, 115.

NUMERICAL INDEX.

Or. 5288	.	.	114	Or. 5438	.	.	115
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CATALOGUE OF HINDI AND PANJABI MANUSCRIPTS.

I. THEOLOGY.

A. CHRISTIAN.

1.

Or. 4546.—Foll. 107; $7\frac{3}{4}$ in. by 5; 17 to 22 lines, $3\frac{3}{4}$ in. long; written on English paper, water-marked "J. Simmons, 1823."

The Roman Missal translated into the Parbatiya, or Nepali, dialect of Hindi, spoken in the Districts of the Himalayan valley bordering on Nepal.

The manuscript is neatly written in Kaithi characters. An undated note on the fly-leaf states that it was presented to "Josh. Hayes Esq. from the Rev^d. M. Wilkinson Missionary." Mr. Wilkinson appears to have been the C.M.S. Missionary who arrived at Gorakhpur in 1823 and died in 1848.*

B. HINDU.

See under VII. POETRY.—B. Religious.

* See B. H. Badley's "Indian Missionary Directory," p. 90.

C. JAIN.

2.

Harl. 415.—Foll. 43; $9\frac{1}{4}$ in. by $6\frac{1}{4}$; 15 to 17 lines, $7\frac{1}{4}$ in. long; written by a Jain scribe; dated Samvat 1673 (A.D. 1616).

A collection of hymns in Marwari verse in praise of the Jain Tirthankaras and saints.

The manuscript is defective, the first leaf being missing. It was written by Sukladeva Bhatta, and bears the date Monday, the 6th Phalguna-badi Samvat 1673, and Saka 1540.

Colophon: इति संवत् १६७३ वर्षे शाके १५४० प्रवर्त्तमाने
फागुण वदि ६ सोमे लिखितं भट शुक्ल देव केन्य हस्ताक्षराणि ॥

There are several notes by former owners, written on blank pages at the beginning of the MS. containing more or less inaccurate descriptions of the work. Another note, on a separate sheet of paper pasted in the volume (fol. 3*), states "A Book in the Brahma or Hanscree language, (some call it Sanscroot,) which is a Fortune-book about Lucky and unlucky dayes, and whether a

Nativity on such or such dayes shall be Fortunate or unfortunate, &c. It wants the first Leave, w^{ch} was cut out before ever you received it."

3.

Add. 26,450c.—Foll. 56—71 (with original foliation from 2 to 17); 10 in. by 4½; 15 to 20 lines, 8½ in. long; dated Samvat 1657 (A.D. 1600). [WILLIAM ERSKINE.]

गजसिंह चरित्र

Gajasimha-charitra.

The legendary story of Prince Gajasimha,* son of Rājā Rishabha, written in Marwari verse. The poem is in 439 verses, of which the first leaf is missing, the second beginning (verse 11) with an account of the birth of the prince; as follows:—

परिमासि सत जननीव । राय च्छव सति बद्ध कीव ।
नगर माहि सुद्ध हरषाताम । गजसिंह कुमर तसु दीभ्यो नाम ॥ ११ ॥

The date of composition, Wednesday, the first day of Jyeshtha, Samvat 1556 (A.D. 1499), occurs in the last verse of the poem (fol. 71a).

This is followed by the scribe's colophon, stating that the copy was made by Rishi Khimajī on Monday, the 2nd Kārtika-badi, Samvat 1657 (A.D. 1600).

Col. इति श्रीगजसिंह कुमर चरित्र । संवत् १६५७ वरषि
कतग विदि २ सोमे लषतं च्छुषि घीमजी ।

Appended is a short poem of 13 verses (the last unnumbered) in honour of a saint called Mallajī, followed by a few odd verses which end abruptly, the last leaf of the manuscript being missing. The date of

* In Prof. Bhandarkar's Cat. of Deccan MSS. (1888), p. 33, appears a Jain MS. in Gujarati called Gajasimharāja chopai, and Rājendralāl Mitra describes a Magadhi MS. in the Bikaner Cat., p. 676, called Gajasimha-purāṇa. These are probably versions of this legend.

composition, Monday, the 2nd (?) Māgh-sudi, S. 1646 (A.D. 1589), occurs in verse 12 of the poem.

4.

Add. 22,393.—Foll. 61; 10 in. by 4¼; 15 lines, 7¾ in. long; neatly written by a Jain scribe, apparently in the 19th century.

[REV. B. WEBB.]

बनारसीविलास

Banārasī-vilāsa.

A collection of Braj-bhasha poems by Banārasī Dāsa, a Digambara Jain, on the precepts and doctrines of the Jain religion, comprising 3500 verses in all.

The work begins with a general table of contents, given in 5 verses.

Beg. श्रीजिनायनमः ॥ अथ क्रमसूचनिका सवैया इक-
तीसा प्रथम सहस्रनाम सिंदूरप्रकरधाम वावनी सवैया वेदनिरने-
पंचासिका

Then follows the Jinasahasranāma, a poem in 102 verses in praise of the Tirthankaras, beginning:—

अथ वाणारसीविलास लिखते अथ जिनसहस्रनाम लिख्यते
परमदेव परनाम करि गुरु कौं करौं प्रणाम
बुधि बल वरनीं व्रज के सहस्र अठोवर नाम १

This poem was completed on Sunday, the 5th Śrāvaṇa-sudi, S. 1690 (A.D. 1633).

संवत् सोलह सै नवै आवन सुदि आदित्य
करन छत्र शित पंचमी प्रगटयौ नाम कवित्त १०१

The next two poems, viz. Muktimuktāvali (104 vrs.) and Bāvanī (52 vrs.) are dated S. 1691 (A.D. 1634) and S. 1682 (A.D. 1625) respectively, the dates being given at the conclusion of each.

The rest of the volume consists of a large number of small poems without dates, of from 5 to 50 verses each, with separate headings and colophons.

Final col. इति श्रीवनारसीविलास भाषा संपूर्ण शुभभवतु
ग्रंथाग्रंथ ३५००

5.

Add. 26,358E.—Foll. 39 to 50; 9½ in. by 4; 15 lines, 8¼ in. long; written apparently in the 18th century. [WILLIAM ERSKINE.]

समयसार

Samayasāra, also called *Samayasāra nātaka*.

A treatise in Braj-bhasha verse on the principal teachings of Jain philosophy, by Banārasī Dāsa. The work begins with a hymn of praise to Pārśvanātha and other Jain saints, as follows:—

करम भरम जग तिमर हरन खग उरग लषन पग
सिव सग दरसो
निरषन नयन भविक जल वरषत हरषत क्षमित
भविक जन सरसो

The *Samayasāra*, or *Samayasāra-prābhṛita*, was originally written in Sanskrit by Kundakundāchārya, a celebrated teacher of the Digambara sect, and author of several works on the Jain religion.* The work contains chiefly an exposition of the Navatattva,† or “Nine Principles,” which form the fundamental basis of the teachings of Jain philosophy.

There are two Sanskrit recensions‡ of the *Samayasāra*, one, in 415 *gāthas* by Amṛitachandra, the other, called *Tātparyavṛitti*,§ in 439 *gāthas*.

* See Peterson's 2nd Report, p. 80, and 5th Report, p. xi.; also Bhandarkar's Report, 1883-84, p. 91.

† See J. Stevenson's translation of the Navatattva-sūtra, appended to his translation of the Kalpa-sūtra of Bhadrabāhu; also Colebrooke's Essays, vol. i., pp. 405 and 444, and Wilson's “Sects of the Hindus,” vol. i. (London, 1861), pp. 306 sqq.

‡ See Dr. E. Leumann's “Strassburg Collection of Digambara MSS.,” described in the Vienna Oriental Journal, vol. xi., p. 310.

§ A copy of this recension is noticed in Rājendralāl Mitra's Bikaner Cat., p. 268, under the authorship of “Kundachandra Āchārya” (*sic* in colophon). It is classified under “Dictionaries,” and is described as being “A classified list of Sanskrit words.”

The present work, by Banārasī Dāsa, is a Hindi version of Amṛitachandra's recension, arranged in 12 chapters (*dvāra*) containing 573 verses, to which the author has added an additional 155 verses, in different metres, on various other teachings of Jain philosophy, making 728 verses in all.

This MS. is incomplete, breaking off in the middle of verse 137* in the 3rd chapter. The complete work has been published in the *Prakarāṇa-ratnākara* (vol. ii., pp. 345—576, Bombay, 1876), with a Gujarati commentary by the editor Bhīmasiṃha Mānaka, based on a Hindi *vyākhyā* by Pandit Rūpchand. The work is divided into the following 12 chapters:—

1. Jiva-dvāra; or the sentient principle, the soul.
2. Ajīva-dvāra; or inanimate matter.
3. Kartākarmakriyā-dvāra; or the agent, the action, and its consequent result.
4. Puṇya and Pāpa; or merit and demerit.
5. Āśrava†-dvāra; or the entrance of sin into the soul.
6. Saṃvara-dvāra; or the prevention of Āśrava by self-control.
7. Nirjarā-dvāra; or the annihilation of the effects of past actions (*karma*) by self-mortification.
8. Bandha-dvāra; or the fetters, or evil impulses produced by *karma*, which bind down the soul.
9. Moksha-dvāra; or final deliverance of the soul from the bonds of action.
10. Sarva-viśuddhi; or perfect purity.
11. Syādvād‡-dvāra; or the assertion of possibilities.
12. Sādhyasādhaka; or the object to be attained, and its attainment.

* Verse 138 in the printed edition.

† See Prof. Bhandarkar's definitions of these terms (Report 1883-84, p. 106).

‡ “The celebrated Saptabhaṅginaya, or the seven modes of assertion.” (Bhandarkar, *ibid.*, p. 95.)

Banārasī Dāsa states at the conclusion of the work (vrs. 723 and 724) that it was written by order of the *Pañchapurusha*,* and completed on Sunday, the 13th Āśvina-*sudi*, expired, Samvat 1693 (A.D. 1636). The verses, taken from the printed edition, are as follows :—

तव बनारसी मनमहि जानी, कोजे तो प्रगटे जिनवानी ।
पंच पुरुषकी आज्ञा लीनी, कवित बंधकी रचना कीनी ॥ ७२३ ॥
मोरहसें तिरानवे विते, आसुमास सितपद्य वितोते ।
तिथि तेरसि रविवार प्रवीना, तादिन ग्रंथ समाप्त कीना ॥ ७२४ ॥

Professor Bhandarkar† mentions a Hindi version of the Samayasāra made by one Rājamalla‡ some time previous to Samvat 1709, the date on which Hemarāja completed a Hindi commentary on the Pravachanasāra, another Sanskrit work by Kundakundāchārya. That version was therefore written about the same time as this translation by Banārasī Dāsa, but no mention, or notice of it, can be found elsewhere.

There is a complete copy of the present work in the India Office Library, dated Monday, the 3rd Āśvina-*sudi*, S. 1734 (A.D. 1667). Another copy, dated S. 1758 (A.D. 1701) is noticed in Prof. Bhandarkar's Report, 1887-91, p. 112.

6.

Add. 26,363.—Foll. 44; 10 $\frac{3}{4}$ in. by 4 $\frac{1}{2}$; 14 lines, 8 $\frac{1}{4}$ in. long; with ruled margins, written apparently at the close of the 18th century. [WILLIAM ERSKINE.]

* A term made use of in the *Bṛhatsaṃhitā* (Adh. 69) to indicate five royal personages born under certain constellations, but difficult to understand in connection with Jain religion.

† Report 1883-84, p. 91.

‡ Probably the same as Rājamallasuri, a Digambara Jain mentioned by Peterson (Report v., p. lviii.) as the author of *Adhyātmakamalamārtanda*, a copy of which work, dated Samvat 1663, is described in his Report iv., p. 131. Another copy, dated Samvat 1675, is noticed in Bhandarkar's Report 1884-87, p. 101.

श्रीपालचरित्र

Śrīpālacharitra.

The Jain legendary story of Śrīpāla, king of Malwa, written in Magadhi (Prakrit) verse by Vinayavijaya Gaṇi and Yaśovijaya Gaṇi.

Beg. कलपवेल कवियणतणी सरसति करी सुपसाय
सिद्धचक्रगुण गावतां पूरि मनोरथ माय ॥ १ ॥

The poem is in 4 cantos (*khaṇḍa*), containing altogether 41 chapters (*dhāla*) and 1751 *gāthas*. It was commenced in S. 1736 (A.D. 1679) by Vinayavijaya, a Digambara Jain of the Tappagachcha, pupil of Kirtivijaya Gaṇi. He died after writing 750 *gāthas*, and the work was then completed by Yaśovijaya Gaṇi the follower (सेवक) of Vinayavijaya.* An analysis of the poem is given in the Mackenzie Collection, vol. ii., p. 113.

This copy is defective, breaking off in verse 4, *dhāla* iii. of the 4th *khaṇḍa* (fol. 99a in the Bombay edition of 1877).

The story appears to have been originally written in Sanskrit by Nemidatta Yati in S. 1585 (A.D. 1528).†

Another Hindi version of this story, composed by Jinachandra Suri of the Khara-taragachchha in S. 1740 (A.D. 1683), was printed at Calcutta under the editorship of Pandit Kṛishṇachandra Adhikāri of Benares in S. 1930 (A.D. 1874).‡ This version is in 49 *dhālas*, and 1225 *gāthas*.

Dr. Kielhorn (Bombay Report, 1880-81, p. 79) notices a Prakrit copy of Śrīpāla-charitra with a Sanskrit commentary by Kshamākalyāṇa, and also (p. 101) another version in Sanskrit by Hemachandra, entitled Śrīpālanarendra kathā.§

* See the colophon to the Bombay edition of 1877.

† See Prof. Bhandarkar's Report for 1883-84, pp. 117 and 123. See also S. R. Bhandarkar's Deccan Coll. Cat. (1888), pp. 38 and 362.

‡ In Sir Monier-Williams' Library at the Indian Institute, Oxford.

§ See also the Deccan Coll. Cat., pp. 193 and 67.

Two Prakrit MSS. are noticed in the Benares Cat., p. 458, one entitled Śrīpālānareśvara kathā, in 2000 ślokas, the other Śrīpālārāsa,* in 2500 ślokas, by Yaśavijaya (अश्वविजयकृतः) with Bhasha notes. The latter, of which a copy is also mentioned in the Deccan Coll. Cat., p. 11, is probably a copy of the present work.

A Magadhi version, entitled Śrīpālāpurāṇa (in the colophon Śrīpālācharita), with a Sanskrit commentary by Jinaharsha Suri, is described in Rājendralāl Mitra's Bikaner Cat., p. 698. Professor Weber notices a Bhasha version in 1307 verses (Berlin Cat., i., p. 374), and S. R. Bhandarkar (Deccan Cat., p. 334), a Magadhi MS. by Ratnaśekhara Suri, entitled Śrīpālānarendra kathā.

7.

Or. 4533.—Foll. 30; 10 in. by $4\frac{1}{4}$; 13 to 20 lines, 8 in. long; with ruled margins; written apparently in the 19th century.

[COL. S. B. MILES.]

द्रव्यगुणपर्याय नो रास

Dravyaguṇaparyāya.

A Jain metaphysical treatise in Marwari verse, by Yaśovijaya Gaṇi, accompanied by an anonymous Gujarati commentary (*bālava-bodha*). The text and commentary combined bear the Gujarati title *Dravyaguṇaparyāya-no rās*.

Beg.

अश्वविजयकृतं नमि भरो अश्वविजय सुगुरु आदरी
आत्म अरथी नई उपकार कहं द्रव्य अनुयोग विचार ॥ १ ॥

Yaśovijaya was a pupil of Jitavijaya and Nayavijaya,† and the author of another work, entitled *Jñānabindu-prakarāṇa*.‡ He flourished about the middle of Saṃvat 1700.

* A Sanskrit MS. with this title by Parimala is mentioned in Peterson's Report iv. (1894), p. 57.

† See Klatt's Onomasticon, p. 50, and Peterson, iv., p. lxviii.

‡ See Peterson, iv., p. ci.

The work contains an exposition of the "Dravya, or substance, with Guṇas, or qualities, and Paryāyas, or developments or modifications."* It is divided into 17 chapters (*dhāla*) containing altogether 283 *gāthas*. The commentary extends only to the end of the 14th *dhāla*. The text, thus far, is written in 4 lines to the page, the commentary being inserted between the lines in a smaller script. A note at the end of the MS. gives briefly the contents of each chapter.

The work, both text and commentary, has been published in the collection of Jain publications, edited by Bhīmasiṃha Māṇaka, entitled *Prakarāṇa-ratnākara*, vol. i., pp. 337–412 (Bombay, 1876).

The present copy is neatly written by a Jain scribe, and has the Jain mystic diagram at the commencement.

D. SIKH.

8.

Or. 1125.—Foll. 696; 12 in. by $14\frac{1}{2}$; 21 lines, $9\frac{3}{4}$ in. long; beautifully written in large Gurumukhi characters, apparently early in the 19th century.

ਆਦਿ ਗ੍ਰੰਥ

Ādi Granth.

The Sacred Scriptures of the Sikhs.

The *Ādi Granth*, also called the *Granth Sāhib*, was compiled during the reign of Arjun, the fifth of the Sikh Gurus (A.D. 1581–1606). It comprises the writings of Guru Nānak, the founder of the Sikh religion, and of his successors Angad, Amar Dās, Rām Dās, and Arjun, together with a collection of hymns by Rāmānanda, Kabir, Sūradāsa, and several other celebrated Hindu Bhagats, anterior to Nānak; also verses

* Bhandarkar's Report, 1883–84, pp. 95 sqq.

by a Muhammadan saint called Farid, and panegyrics of the Gurus by court-bards or Bhāṭs. To these were added later on the compositions of Tegh Bahādur the ninth Guru (A.D. 1664—1675).*

The work commences, as in the printed editions, with the Japji of Guru Nānak.

Invocation: ਸਤਿ ਨਾਮ ਕਰਤਾ ਪੁਰਖੁ ਨਿਰਭਉ
ਨਿਰਵੈਰ ਅਕਾਲ ਮੂਰਤਿ ਅਜੂਨੀ ਸੈਭੰ ਗੁਰ ਪ੍ਰਸਾਦਿ ॥

Beg. ਜਪ ॥ ਆਦਿ ਸਚ ਜੁਗਾਦਿ ਸਚ
ਹੈ ਤਿ ਸਚ ਨਾਨਕ ਹੋਸੀ ਤੀ ਸਚ ॥

The present copy agrees closely with the Lahore editions of the Granth, except that, at the conclusion of the work, it contains three additional hymns by Nānak, and a prose composition, entitled Hakikat Rāje Sivnābh ki, which are not included in the printed editions of the text.† These are placed between the Mundāvāṇi of Nānak and the Rāgmālā (fol. 692a—695a).

The Hakikat has reference to Sivnābh, king of Ceylon, and to former rulers from the time of Māyādunne.‡ It describes Ceylon as being 3 days journey from Negapatam, the seaport town of Tanjore, and shortly notices the establishment of Sikh and Bhāṭriyā communities in that island, with reference to some of its rulers. According to Cunningham, it “is said to have been composed by one Bhaee Bhunnoo in the time of Govind.”§ It is written in old Hindi with a plentiful admixture of Persian words.

* See Trumpp's “Ādi Granth,” p. cxix; Cunningham's “Hist. of the Sikhs,” p. 367 (2nd ed.); Sir Monier-Williams' “Brahmanism,” pp. 169—178; Barth's “Rel. of India” (Trübner's Or. Ser.), p. 224; Wilson's “Rel. Sects,” i., 274.

† See footnote 2 to p. cxxi. of Trumpp's “Ādi Granth,” and Cunningham's notice of this “Supplement of the Granth.”

‡ See “Arch. Survey of Ceylon—Kegalla District,” pp. 5 sqq., and “Mahāvamsa,” chap. xciii.

§ “Hist. of the Sikhs,” p. 371. His description of the work, as having reference to a “Pōtee” or sacred writing known as “Pran Singhlee,” is quite inaccurate.

Beg. ਹਕੀਕਤ ਰਾਹਮੁਕਾਮ ਰਾਜੇ ਸਿਵਨਾਭ ਕੀ ॥
ਹਕੀਕਤ ਰਾਹਮੁਕਾਮ ਸਿਵਨਾਭ ਰਾਜੇ ਕੀ ॥ ਨਾਗਪਟਣੁ
ਬਿਦਰਿਤਿ ਜਾਵਰ ਸਰਗਾਹ ਤਹਾ ਕਾ ਰਾਜਾ ਅਇ-
ਰਾਪਤਿ ਨਾਇਕੁ ਹੈ ॥ ਤਹਾ ਵਲਾਇਤ ਰਾਮ ਰਾਜੇ ਕੀ
ਹੈ ਤਹਾਤੇ ਲੋਕ ਜਗਾਨਿ ਚੜਤਾ ਹੈ ॥

A small portion only of the Ādi Granth has been translated by Dr. Trumpp. A careful translation of the entire work has just been completed by Mr. M. Macauliffe, late Divisional Judge in the Panjab, but as yet it has not been published.

The first two pages of the Japji are written in gilt letters on separate sheets of paper pasted in the volume. There is a complete index to the different books of the Granth, and to the first words of each Śabd, Ślok, or separate hymn. Several “Bhog” marks have been made on blank sheets of paper at the beginning and end of the volume. These are crosses broadly daubed on with yellow or some other pigment, with which it is customary to mark the Granth after the reading of the whole of the work has been completed at some public place of worship or assembly.

The following recipe for the preparation of ink follows immediately on the last verse of the text (fol. 695b, l. 20) and is repeated on the next page :—

ਸਿਆਹੀ ਕੀ ਬਿਧਿ ਕਜਲੁ ਸਿਰਸਾਹੀ ਇਕ ਦੁਰਿ
ਕਾ ਕਜਲੁ ਲੈਲਾ ੧ ਬੀਜਾਬੋਲ ਸਿਰਸਾਹੀ ਇਕ ੧ ਗੋਦ
ਕਿਕਰ ਕਾ ਸਿਰਸਾਹੀ ੨ ਲਾਜਵਰਤ ਰਤੀ ੧

The following note appears at the end of the volume :—

“After the Infantry charging the Enemy at Goojerat the Cavalry and Light Artillery pursued the fugitive Sikhs and Afghans. The Infantry then advanced steadily in line until clear of the blazing Camp, when they filed Arms. It was there I found this Book in a Tent of one of the hostile Chiefs—probably Shere Singh's. This is called the Granth or Code of Sikh Religion. It is

highly prized by the Sikhs, and I have had many solicitations for it from Sikh gentlemen. Lahore, 1849 April. Henry Erskine.

[Illegible.] 10 foot.

Below this note appears the signature of "J. W. Daveran, Military Prison, Cork, 1851," and, on a blank leaf further on, the signature of Mr. H. Erskine with the date "Goojerat 21 Febry. 1849."

9.

Or. 2159.—Foll. 806; 11 in. by 13; 23 lines, $7\frac{3}{4}$ in. long; written by different hands, with ruled margins, dated Samvat 1802 (A.D. 1745).

Another copy of the Ādi Granth, with Index.

This copy also contains the additional poems noted in the preceding.

The date of the completion of the copy, the 5th day of Māgha-sudi, S. 1802, is given in a note before the Index (fol. 1a).

A list of the ten Gurus and the date on which each of them died is given at the end of the Index (fol. 31b).

- | | | |
|------------------|-------------------|----------|
| 1. Nānak | 10th Āśvina-badi | S. 1596. |
| 2. Angad | 4th Chaitra-sudi | S. 1619. |
| 3. Amar Dās | 15th Bhādra-sudi | S. 1631. |
| 4. Rām Dās | 3rd Bhādra-sudi | S. 1638. |
| 5. Arjun | 4th Jyeshtha-sudi | S. 1663. |
| 6. Har Govind | 5th Chaitra-sudi | S. 1710. |
| 7. Hari Rāe | 9th Kārtika-badi | S. 1718. |
| 8. Har Kishan | 14th Chaitra-sudi | S. 1721. |
| 9. Tegh Bahādur | 5th Māgha-sudi | S. 1732. |
| 10. Govind Singh | 5th Kārtika-badi | S. 1765. |

The following simple recipe for the preparation of ink appears at the end of the volume:

ਸਿਮਾਹੀ ਕੀ ਬਿਧਿ ॥ ਤਿਨਿ ਪਿਸੇ ਕੁਝ ਚਉਥਾਈ
ਮੁਗਾ ਲੈਕੈ ਕਾ ਭਾਂਡਾ ਲੈਕੈ ਕਾ ਡੰਡਾ ॥ ਦਿਨਿ ਸਤ
ਘੋਟਲੀ ਰਵਾਲ ਰਖਲੀ ॥ Three parts of catechu
to one of borax. Pound for 7 days in an
iron mortar with an iron pestle.

10.

Or. 2748.—Foll. 758; $10\frac{3}{4}$ in. by $12\frac{3}{4}$; 21 to 25 lines, $7\frac{3}{4}$ in. long; neatly written, with ruled margins, apparently in the 19th century. [REV. A. FISHER.]

Another copy of the Ādi Granth, and Index; without the additional poems contained in the two preceding copies.

This volume appears to have been much used. There are no less than twelve "Bhog" marks. Parts of some of the leaves have been torn off, possibly by constant use, but these have been carefully patched up, and the text re-written.

This copy also contains a recipe for the preparation of ink, which is more elaborate in its details than those in the above two copies.

ਸਿਮਾਹੀ ਕੀ ਬਿਧਿ ॥ ਸਿਰਸਾਹੀ ਕਜਲੁ ਵਜਨ ॥
੧ ਥੋਲੁ ॥ ੨ ਸਿਰਸਾਹੀ ਗੁਟੁ ਕਿਕਿਰ ਕਾ ॥ ੧ ਏਕ ਰਤੀ
ਲਜਵਰੀ ॥ ੧ ਏਕ ਰਤੀ ਸੁਇਨਾ ॥ ੧ ਬੀਜੇ ਸਾਰ ਕਾ
ਪਾਲੀ ॥ ਤਾਮੇ ਕਾ ਭਾਂਡ ॥ ਨਿਮ ਕੀ ਲਕੜੀ ॥ ਦੂਰ ਕਾ
ਕਲਜੁ ॥ ਦਿਨੁ ਵੀਹ ਘਸਲੀ ਰਵਾਲ ਰਖਲੀ ॥

11.

Add. 25,680.—Foll. 823; 14 in. by $12\frac{3}{4}$; 20 to 22 lines, 10 in. long, written in large Gurumukhi characters. Nineteenth century.

Another copy.

The text differs slightly from that in the printed editions in the few poems at the end immediately preceding the Rāgmālā. The volume has a complete index (foll. 1—33). There are numerous Bhog-marks on blank leaves before and after the index, and at the end of the volume.

12.

Or. 847.—Foll. 83; a minute volume, half an inch square, 6 lines to the page. Nineteenth century. [ARTHUR GROTE.]

ਜਪਜੀ

Japji.

The introductory chapter of the Ādi Granth, written in Gurumukhi characters.

The Japji, a hymn composed by Guru Nānak, is repeated daily by his followers, and constitutes the opening chapter of his Granth. An English translation (with the text) will be found in Dr. Trumpp's "Ādi Granth." Another translation has been made by Bawa Chhajjn Singh, Lahore, 1893.

On an envelope accompanying this copy is written: "1st chap. of Granth in the Gourmookhee character. Given me by Mungul Singh the Sikh in charge of the Golden Temple, Umritsur. May /68."

13.

Or. 5077.—Extracts from the Ādi Granth, written in minute Gurumukhi characters on thin leaves, 5 lines to the page, forming a volume half an inch square. 19th century.

The manuscript is defective. The first leaf, numbered १३, contains only a part of a verse. The rest of the volume, numbered १-२३, is taken from the Rāg Rāmkalī of Guru Nānak (Mahallā I.).

14.

Add. 26,525.—Foll. 212; 2½ in. by 2; 6 lines, 1¼ in. long; written apparently in the 19th century. [WILLIAM ERSKINE.]

ਸੁਖਮਨੀ

Sukhmani.

Devotional hymns of the Sikhs, composed by Arjun, the Fifth Guru. (A.D. 1581—1606).

Beg.

ਆਦਿ ਗੁਰਏ ਨਮਹ ॥ ਜੁਗਾਦਿ ਗੁਰਏ ਨਮਹ ॥

ਸਤਿ ਗੁਰਏ ਨਮਹ ॥ ਸ੍ਰੀ ਗੁਰਦੇਵਏ ਨਮਹ ॥ ੧ ॥

The Sukhmani consists of 24 Śabds, and constitutes one of the collection of hymns in the Rāg Gaurī of the Ādi Granth. A translation of the work will be found in Dr. Trumpp's "Ādi Granth," pp. 378—424.

This copy is imperfect; breaking off in the middle of Śabd xx.

15.

Add. 21,452.—Foll. 539; 11¼ in. square; 24 lines, 7¾ in. long; neatly written in Gurumukhi characters, with ruled coloured margins. Nineteenth century.

[LEWIN BOWRING.]

The Granth, or Book of the Tenth Guru, commonly called Daswen Pādshāh kā Granth.

Govind Singh, the 10th Sikh Guru, succeeded his father Tegh Bahādur in A.D. 1675, and died in A.D. 1708. He changed the purely religious character of the Sikh religion into that of a military organization, specially through a feeling of bitter enmity against the oppressive bigotry of the Emperor Aurangzeb. With this object in view he composed this second Granth "for his followers, which should rouse their military valour and inflame them to deeds of courage."*

The language of this Granth is chiefly Hindi, always written and printed in Gurumukhi characters. Part of it was composed by Govind Singh himself, but "by far the larger portion is said to have been composed by four scribes in the service of the Gooroo; partly, perhaps, agreeably to his dictation. The names of Sham and Ram occur as two of the writers, but, in truth, little is known of the authorship of the portions in question."†

* Trumpp's "Ādi Granth," p. xci.

† Cunningham's "Hist. of the Sikhs" (2nd ed., 1853), p. 372.

The Granth contains the following works, which are fully described in Cunningham's "Hist. of the Sikhs." *

I. Foll. 7—11a. (੧—੫) ਜਾਪਜੀ Jāpji. Hymns for daily use, in imitation of the Japji or introductory hymns of the Ādi Granth.

Beg.

ਚੜ੍ਹਚਿਪਨ ਅਰੁ ਬਰਨ ਜਾਤ ਅਰੁ ਪਾਤਿ ਨਹਿਨ ਜਿਹ ॥
ਰੂਪਰੰਗ ਅਰੁ ਰੇਖ ਭੇਖ ਕੋਊ ਕਹ ਨ ਸਕਤ ਕਹ ॥

II. Foll. 11a—20b. (੫—੧੪) ਅਕਾਲ ਓਸਤਤ Akāl-ustut. A hymn in praise of the "Immortal Being."

Beg. ਅਕਾਲ ਪੁਰਖਕੀ ਰਹਿਆ ਹਮਨੈ ॥

ਸਰਬ ਲੋਹਦੀ ਰਹਿਆ ਹਮਨੈ ॥

III. Foll. 20b—31a. (੧੪—੨੫) ਬਚਿਤ ਨਾਟਕ Vichitra nāṭak. Govind Singh's account of his family and mission.

Beg.

ਨਮਸਕਾਰ ਸ੍ਰੀ ਖੜਗਕੋ ਕਰੋ ਸੁਹਿਤੁ ਚਿਤੁ ਲਾਇ ॥
ਪੂਰਨ ਕਰੋ ਗਿਰੰਥ ਇਹ ਭੁਮ ਮੁਹਿ ਕਰਹੁ ਸਹਾਇ ॥ ੧ ॥

The first five chapters of this work have been translated by Captain G. Siddons (J. A. S. B., vols. xix. and xx.). See also Cunningham's abstract, pp. 388—390 of his History.

IV. Foll. 31a—39b. (੨੫—੩੩) ਚੰਦੀਚਰਿਤੁ Chāṇḍī-charitra. Legends of the goddess Kālī, taken chiefly from the Mārkaṇḍeya-purāṇa.

Beg.

ਆਦਿ ਅਪਾਰ ਅਲਖ ਅਨੰਤ ਅਕਾਲ ਅਭੇਖ ਅਲਖ
ਅਨਾਸ ॥

ਕੈਸਿਓ ਸਕਤ ਦਏ ਸੁਤਿ ਚਾਰ ਰਜੋਤਮਸਤ ਤਿਹੁ
ਪੁਰਬਾਸ ॥

V. Foll. 39b—45b. (੩੩—੩੯) ਚੰਦੀਚਰਿਤੁ Chāṇḍīcharitra. A smaller version of the same legends of Kālī.

* Dr. Grierson describes a Granth of Govind Singh, the contents of which appear to be entirely different from those in this volume. See "Vern. Lit.," p. 69.

Beg. ਮਹਿਖਦਈਤਸੁਰਯੰ ॥ ਬਢਿਯੋਸੁਲੋਹਪੁਰਯੰ ॥
ਸੁਦੇਵਗਜਜੀਤਯੰ ॥ ਤ੍ਰਿਲੋਕਗਜਜੀਤਯੰ* ॥ ੧ ॥

VI. Foll. 45b—48a. (੩੯—੪੨) ਚੰਦੀ ਦੀ ਵਾਰ Chāṇḍī dī wār. A hymn of praise to Kālī.

Beg.

ਪ੍ਰਿਥਮ ਭਗੋਤੀ ਸਿਮਰਕੈ ਗੁਰ ਨਾਨਕ ਲਈ ਪਿਆਇ ॥
ਫਿਰਿ ਅੰਗਦ ਗੁਰਤੇ ਅਮਰਦਾਸ ਰਾਮਦਾਸੈ ਹੋਈ ਸਹਾਇ ॥

VII. Foll. 48a—57b. (੪੨—੫੧) ਗਿਆਨਪਰਬੋਧ Gyān-prabodh. Praises of the Almighty.

Beg. ਨਮੋ ਨਾਖ ਪੂਰੇ ਸਦਾ ਸਿਧ ਕਰਮੰ ॥

ਅਛੇਦੀ ਅਭੇਦੀ ਸਦਾ ਏਕ ਪਰਮੰ ॥

ਕਲੰਕ ਬਿਨਾ ਨਿਪਕਲੰਕੀ ਸਰੂਪੇ ॥

ਅਛੇਦੰ ਅਭੇਦੰ ਅਖੇਦੰ ਅਨੁਪੇ ॥ ੧ ॥

VIII. Foll. 57b—226b. (੫੧—੨੨੦) ਚੌਬੀਸ ਅਵਤਾਰ Chaubīs avatār, or The Twenty-four Incarnations, said to be written by one Śyāma. Of these, the descriptions of the incarnations of Rāma and Kṛishṇa are the most extensive, that of Kṛishṇa, taken from the 10th Skandha of the Bhāgavatapurāṇa, occupying no less than 2491 verses.

Beg. ਅਬ ਚਉਬੀਸਉਚਰੋ ਅਵਤਾਰਾ ॥

ਜਿਹ ਬਿਧਿ ਤਿਨਕਾਲ ਖਾਅਖਾਰਾ ॥

ਸੁਨੀ ਯਹੁ ਸੰਤਿ ਸਬੈ ਚਿਤ ਲਾਈ ॥

ਬਰਨਤ ਸਿਯਾਮ ਜਥਾ ਮਤ ਭਾਈ ॥

The short poem ਮਹਿਦੀ ਮੀਰ ਬਧ, Mahdī Mir badh, in 11 verses, forms the conclusion of this book. See Cunningham's History, p. 390.

IX. Foll. 226b—236a. (੨੨੦—੨੩੦) ਬ੍ਰਹਮਾ ਅਵਤਾਰ Brahmā avatār. An account of seven incarnations of Brahma.

Beg.

ਸਤਿ ਜੁਗ ਫਿਰ ਉਪਗਜ ॥ ਸਬਨ ਉਤਨੇ ਕਰਮਾਜ ॥

ਸਬ ਦੇਸ ਅਉਰ ਬਿਦੇਸ ॥ ਉਠ ਪਰਮ ਲਾਗ ਨਰੇਸ ॥ ੧੨ ॥

The numbering of the verses follows on that of the previous poem, appended to the Chaubīs avatār.

* ਤ੍ਰਿਲੋਕਗਜਜੀਤਯੰ in printed editions.

X. Foll. 236a—265a. (੨੩੦—੨੫੯) ਰੁਦ੍ਰ ਅਵਤਾਰ Rudra avatār. The incarnations of Śiva.
Beg.

ਅਬ ਕਹੈ ਤਉਨ ਸੁਪਾਰ ॥ ਜੇ ਧਰੇ ਰੁਦ੍ਰ ਅਵਤਾਰ ॥
ਅਤਿ ਜੋਗ ਸਾਧਨ ਕੀਨ ॥ ਤਬ ਗਰਬ ਕੇ ਰਸਿ ਭੀਨ ॥੧॥

XI. Foll. 265b—267. (੨੫੯—੨੬੯) ਸ੍ਰੀ ਮਖਿਬਾਕ ਮੁਖਿਯਾ Mukh-bāk. Thirty-two verses in the Savaīyā metre by Govind Singh.
Beg.

ਸਤਿ ਸਦੈਵ ਸਰੂਪ ਸਤਬੁਤ ਆਦਿ ਅਨਾਦਿ ਅਗਾਧ
ਅਜੈ ॥

ਦਾਨ ਦਯਾ ਦਮ ਸੰਜਮ ਨੇਮ ਜਤਬੁਤ ਸੀਲ ਸੁਖਿਤ
ਅਬੈ ॥

XII. Foll. 268—302b. (੨੬੨—੨੯੬) ਸਸਤਨਾਮ-ਮਾਲਾ Śastranāmamālā. A poem in 1319 verses in praise of weapons of war, with their names and descriptions.
Beg.

ਸਾਂਗ ਸਰੋਹੀ ਸੈਫ ਅਸਤੀਰ ਤੁਪਕ ਤਰਵਾਰ ॥
ਸੰਤਾ ਤਕ ਕਵ ਚਾਂਤਿ ਕਰ ਕਰੀ ਐਰਫਹ ਮਾਰ ॥੧॥

XIII. Foll. 302b—523. (੨੯੬—੫੧੭) ਪਖਿਯਾਨ ਚਰਿਤ੍ਰ Pakhiyān-čharitra. Tales illustrative of the characteristic qualities of women. These comprise 405 tales, with a total number of 7555 verses.
Beg.

ਤੁਹੀ ਖਜ਼ਗਪਾਗ ਤੁਹੀ ਬਾਛਵਾਰੀ ॥
ਤੁਹੀ ਤੀਰਤਰਵਾਰੀ ਕਾਤੀ ਕਟਾਰੀ ॥

XIV. Foll. 524—539. (੫੧੮—੫੩੩) ਜਫਰਨਾਮਾ ਸ੍ਰੀ ਮੁਖਬਾਕ Zāfar-nāmā. Twelve stories (ḥikāyat) comprising 863 verses, which were sent as a warning to the Emperor Aurangzeb. The stories are in Persian, and are said to have been composed by Govind Singh himself.
Beg.

ਕਮਾਲ ਕਰਾਮਾਤ ਕਾਜਮ ਕਰੀਮ ॥
ਰਜਾਬਖਸ਼ ਰਾਜਕਰਾਕੋ ਰਹੀਮ ॥

Of the works contained in this Granth nos. I.—VII. have been frequently printed together under the title Das Granthī (ਧੋਬੀ ਦਸ ਗ੍ਰੰਥੀ). The other works, with the exception of no. XIV., do not seem to have been published.

This copy is beautifully written, the verses, headings of chapters, and colophons being clearly indicated in red. The work is preceded by an index, giving the commencement of the first line of each separate book, chapter, or subject, with reference to the number of the leaves. A “Bhog” mark appears at the commencement (fol. 7a).

On the fly-leaf is written “Dāshām Pādishāh dā Grānth or The Book of the Tenth King, Gooroo Govind Singh. Umritsur 1847.”

16.

Or. 2759.—Foll. 182; 6 in. by 5; 10 lines, 4¾ in. long; dated Samvat 1830 (A.D. 1773).

[REV. A. FISHER.]

परचिञ्चां प्रेम भगतां

Parchiyān Prem-bhagatān.

Hymns in praise of famous Bhagats, written in Gurumukhi characters, and ascribed to Guru Govind Singh.

Heading: ਪਰਚੀਆਂ ਪ੍ਰੇਮਭਗਤਾਂ ਕੀਆ ਮਹਿਲਾ ੧੦

Beg.

ਦੇਹਗ ॥ ਉਐ ਨਮੋ ਪਰਮਾਤਮਾ ਪੂਰ ਰਹਿਉ ਸਤਿ ਅੰਗ ॥
ਆਦਿਮਪਿਟਨਿ(?) ਅੰਤਿ ਇਕ ਤਾਕੋ ਜਗਤੁ-
ਤਰੰਗ ॥੧॥

The Bhagats, or Saints, are: 1. Kabir; 2. Dhannā; 3. Trilochan; 4. Nāmdev; 5. Ravidās; 6. Mirā Bāi; 7. Karmā Bāi; 8. Pīpā; 9. Sainu; 10. Sadhnā; 11. Vāl-miki; 12. Sukhdev; 13. Bandhak; 14. Dhruva; 15. Prablād. Of these the writings of the first ten are included in the Ādi Granth.* The others are mythological characters. There is an index to the volume, which was originally in two parts. See Or. 2760 (no. 82). The date ਸੰਮਤ ੧੮੩੦ ਕਤਕੋ ਪਹਿਲੇ ੧ is written at the end of the index.

* Cf. the list of Bhagats given in Trumpp's “Ādi Granth,” p. cxix, and Cunningham's “Hist. of the Sikhs” (2nd ed.), p. 370.

II. GENEALOGY.

17.

Add. 26,543.—Foll. 8; $7\frac{1}{4}$ in. by 6; 14 lines, 4 in. long; neatly written in thick letters, with ruled margins, apparently in the 19th century. [WILLIAM ERSKINE.]

A brief account of the life of Vallabhāchārya, the founder of the Rādhāvallabhī sect of Vaishnavas, and of his immediate successors; written in the Kanauji dialect of Hindi.

Begin. श्रीवल्लभाचार्यजी महामुनको प्राकटन ॥ तैलंग देश में कंभकाकरवाल गाँव में यशनारायण भट्टजी तैलंग ब्राह्मण होते सो बीनते सोमयाग कीयो तामें भगवान प्रकट होय दर्शन दीने घर दीनो सो तुमारे घर हमारे अवतार होयगो

Vallabhāchārya was the son of Lakshmaṇa Bhaṭṭa, a Brahman of the village of Kankar-khambha* in the Telinga kingdom of Southern India. By his adherents he is looked upon as being of divine origin, and a manifestation or incarnation of the god Kṛishṇa; hence all the events of his life are invested with a halo of superhuman intelligence and miraculous power. The story of his birth, as told in this work, is briefly as follows:—

Lakshmaṇa Bhaṭṭa was the son of Gaṇapati Bhaṭṭa, the grandson of Gaṅgādhara Bhaṭṭa, and great-grandson of Yajñanārāyaṇa Bhaṭṭa, to whom it had been revealed by Kṛishṇa (भगवान) that he would become incarnate in his family. Having no male offspring, Lakshmaṇa Bhaṭṭa went a pilgrimage to Benares and other holy cities,

with his wife Ilmāgārū.* After a while she became pregnant, and, on their homeward journey, gave birth to a still-born infant in the forest of Champaran. Her husband took her to a neighbouring village called Chaunra (चौड़ा), and on her recovery, after 15 days, they resolved to return to Benares. On reaching the spot in the forest where the child had been born they saw an infant boy seated in the midst of flames of fire. On invoking Agni, the god of fire, the flames receded, and Lakshmaṇa took the child and gave it to his wife to nurse.

The date of this birth is stated (fol. 3a) to have been Sunday,† the 11th day of Vaiśākha-badi, Śaṃvat 1535 (A.D. 1478). The author proceeds to narrate that Vallabhāchārya was educated at Benares for 12 years. Even at this youthful age he displayed extraordinary ability and religious zeal. In course of time he became an Āchārya, and set out on a religious tour. Whilst on his travels the god Kṛishṇa appeared to him, and ordered him to erect a temple to him on the summit of the holy hill Govardhana. He obtained materials for the building from Rājā Pūrṇa Mal Kshatri, and the temple was completed on Sunday, the 3rd day of Vaiśākha-sudi, Śaṃvat 1556 (A.D. 1499). After this Vallabhāchārya went to the court of Kṛishṇa Deva Rājā of Vidyānagar (i.e. Bijainagar) and there established his religious tenets. He also visited many other cities of India, and finally disappeared in the

* The name is taken from the Vallabha-digvijaya.

† The week-day is not mentioned in this work. It is said to have been Sunday in the Vallabha-digvijaya, but Thursday in the Prāgatyavartā.

* So in Vallabha-digvijaya, p. 6, but spelt कंभकाकरवाल in this MS.

form of a brilliant light whilst bathing in the sacred waters of the Ganges at Benares.* He was succeeded by his son Viṭṭhalanātha at the age of 15, and at his death his seven sons dispersed to various countries, each of them building a temple to Kṛishṇa, and becoming the head of a community of the newly formed sect of Vaishnavas.

The same legendary story of the birth of Vallabhāchārya, with some variations, and the addition of further miraculous details, is given in an account of his life by Sitārāma Varmā, entitled Vallabhā-digvijaya.† This work, written in Braj-bhasha prose and verse, deals more particularly with the 12 religious journeys (called Digvijaya, or "Conquest of the world") of Vallabhāchārya throughout India, and the spread of his religious teachings.

Another work, also in Braj-bhasha, written by Harirāya Gosvāmī under the title Govardhananātha-jī ke prāgaṭya kī vārtā,‡ records the different manifestations of Kṛishṇa in the person of Vallabhāchārya and his successors, as also those occurring before the time of Vallabhāchārya, from Saṃvat 1466. The work is full of the most extravagantly fabulous stories.

For an account of the Rādhāvallabhī sect, see Dr. Barth's "Religions of India" (Trübner's Oriental Series), p. 233, R. W. Frazer's "Literary History of India," p. 349. See also "History of the Sect of Mahārājas, or Vallabhāchāryas in Western India," Trübner and Co., London, 1865.

* स्वधाम पधारे देह सहित तेजोरूप होयके as the writer tersely puts it. The author of the Prāgaṭyavārtā (Bombay edit. of 1879, p. 19) gives the date the 2nd day of Āshāḍha-sudi, S. 1587 (A.D. 1530), as follows: संवत् १५८७ आषाढ शुदी २ उपरांत ३ तीजके दिन मध्यान समय

† Benares, 1887. 3rd edition.

‡ Aligarh, 1869; Bombay, 1879, and Muttra, 1884.

18.

Add. 26,544.—Foll. 51; 7½ in. by 6; 11 lines, 4 in. long; written in large bold characters, uniform with the preceding.

[WILLIAM ERSKINE.]

An account of the manifestations of Kṛishṇa on the immediate descendants of Vallabhāchārya.

Begin. सातस्वरूप प्रकट भये ताको प्रकारः ॥ प्रथम श्री-नवनीत प्रियजी को प्राकटन श्रीवल्लभाचार्यजी श्रीयमुनाजीके गौघाट ज्ञान कों पधारे सो भोंतर डुबकी मारी तब जनेउं सों लगे आये तब आपने छाती सों लगाय लीये पीछे घर पधराये सेवा को प्रबंध बांध्यो

This work is in continuation of the preceding, and is written by the same hand. It contains an account of Viṭṭhalanātha, the son and successor of Vallabhāchārya, and of his 7 sons, all of whom are represented as being actual manifestations of Kṛishṇa, the Divine essence of the god being described as resting on their heads. The author also gives an account of the division of the countries where the Vallabhī cult had taken root amongst these 7 grandsons of the original founder, and the gradual spread of the religious views taught by them throughout India.

According to the Vallabha-digvijaya (Benares, 1887, p. 166) Viṭṭhalanātha was born on Friday, the 9th of the dark half of Pausha, Saṃvat 1572 (Śaka 1437), i.e. A.D. 1515.

The birthdays of his 7 sons are given on pp. 171—173, as follows:—

1. Giridhara Kārtika, 12th sudi S. 1597.
2. Govindarāya Māgha, 8th badi S. 1600.
3. Bālakrishṇa Āśvina, 13th sudi S. 1606.
4. Gokulanātha Māgha, 7th sudi S. 1608.
5. Raghunātha Kārtika, 12th sudi S. 1611.
6. Yadunātha Chaitra, 6th sudi S. 1613.
7. Ghanaśyāma Māgha, 13th badi S. 1623.

19.

Add. 26,545.—Foll. 36; 6 in. by 8; 9 to 11 lines, 7 in. long; dated Udaipur, Samvat 1873 (A.D. 1816). [WILLIAM ERSKINE.]

A genealogical account of the Princes of Mewar from the earliest period; written in the dialect of Eastern Rajasthan, with a large admixture of Persian and Arabic words.

Beg. सूरजवंस में राजा रामचंद्रजी अजोध्या का राजा हुवा सो अतार हुवा लंका का रावण नै मारयो वंके बेटो राजा लव हुवो वंके बेटो राजा अतथ हुवो पंके वंके बेटो पेशद हुवो

The Rajput family of Udaipur (or Mewar) claims to be of the Sūryavamśa, or Solar race by direct descent from Rāma through his son Lava.* The author of this work has given the names of an unbroken lineage of princes from Rāma to Bhīm Singh.† The first date given is that of the birth of Rāwal Bāpū (or Bappa), the founder of the Gehlot dynasty, in S. 176 (A.D. 119). This date, however, as also all others given in this history, excepting those of modern times, are purely imaginary and incorrect.‡

The author states that Rāwal Bāpū, by virtue of a boon granted by the god Ekliṅga Mahādeva, was endued with superhuman strength,§ and, having conquered the whole of Hindustan from Gujarat across to Bengal and Orissa, and the Southern provinces of Dravida and Telinga, he made Chitor his capital, and reigned there for 101 years from S. 191 to 292 (A.D. 134—235).

* See Tod's "Rajasthan," vol. i., p. 175, *sqq.* (Madras ed.), also Hunter's "Gazetteer," vol. xiii., p. 402.

† The reigning prince when this work was written. He died A.D. 1838.

‡ The foundation of the Gehlot dynasty at Chitor by Bappa took place in S. 784 (A.D. 728). See Tod, i., p. 191.

§ Described as follows (fol. 7b):— दस हात लंबा नौ नाहरा को बल बतीस मंथ को घडग हाथ में राखता "He was ten cubits in stature, his strength was that of nine tigers, and he wielded a sword of 32 *mans* (i.e. 2560 lbs.)."

From the time of Bāpū onwards the author has ventured to give, with surprising exactitude, not only the date of the accession of each king, but also the period of each reign in years, months and days, and, further, the precise numerical strength of their armies of infantry, cavalry, and elephants. A short sketch is also given of the history of the kingdom, dealing more particularly with the battles fought with neighbouring states, and with Muhammadan invaders.

The following are the dates assigned to the principal epochs in the history of Mewar after the time of Rāwal Bāpū. The correct dates, according to Col. Tod and other authorities, are added in brackets for purposes of comparison.

Fol. 12b.—S. 1112. Accession of Samarsī to the throne of Chitor.*

Fol. 12b.—S. 1151.† Death of Samarsī, with his brother-in-law Prithvirāj, king of Delhi, at the capture of that city by Shihāb-ud-dīn Muḥammad Ghori. (S. 1249, A.D. 1193.)

Fol. 13a.—S. 1206. Accession of Rāhup, who changed the title of the ruling prince from Rāwal to Rānā. (S. 1257, A.D. 1200.)

Fol. 17a.—S. 1350. Sack of Chitor by 'Alā'ud-dīn Khilji, during the reign of Lakumsī. (S. 1360, A.D. 1303.)

Fol. 23b.—S. 1592. Accession of Udai Singh, the founder of Udaipur. (S. 1597, A.D. 1540.)

Fol. 25a.—S. 1624. Capture of Chitor by the Emperor Akbar. (S. 1624, A.D. 1568.)

Colophon: लिखी उदैपुर नै संवत १८७३ जेठ सुद १३ नै

On the margin of the first page appears the name of "Col. Tod," and the heading "Meywar Ranas from old Bard."

* An inscription discovered in Chitor by Col. Tod gives S. 1206 as the year of Samarsī's birth. "Rajasthan," vol. i., p. 215 (Madras ed.).

† The author's chronology appears to have been based on Chand's Prithvirāj Rāsāu (see no. 49). In that epic S. 1158 is given for the death of King Prithvirāj.

20.

Add. 26,547.—A single sheet, 20½ in. by 7¾; 40 lines, 5¾ in. long, containing the genealogy of Rājā Sūrat Singh of Bikaner; together with a letter addressed to Capt. Tod, 8 in. by 6, 11 lines, 7 in. long, dated the 3rd Śrāvaṇa-badi, S. 1879 (24 Augt., 1823). [WILLIAM ERSKINE.]

Beg. अथ वंशावली लिखते । अथ सूर्यवंशप्रसूत राठोडा-
न्यावतंश महाराजाधिराज महाराजा श्रीमूरतसिंहजी कस्य वंशा-
वलीयम् । साय दानेखरा । श्रीआदिनारायण १ ब्रह्मा २ मरीच ३
काश्यप ४ सूर्य ५ आदित्य ६

The Rahtor clan of Rajput kings of Bikaner claims to be of the Sūryavaṇṣa or Solar race. Rājā Sūrat Singh (who died A.D. 1828) is shown in this genealogy to be the 158th lineal descendant of Ādinārāyaṇa, the primeval spirit, from whom sprang Brahmā, Marīchi, Kaśyapa and Sūrya. A list of names only is given, with no other particulars. Capt. Tod has written on the top of the sheet "Rahtore Bansvalie sent me by the Rajah Soorut Sing of Beekanair."

The letter forwarding the genealogy to Capt. Tod expresses thanks for that officer's kind enquiries, and pleasure in being able to furnish him with the information sought for. It bears no signature, and is badly written in Kaithi characters by some uneducated scribe.

On the top of the letter is written "Letter from Soorut Singh of Beekanair to Cap. Tod with the Pedigree of his Family."

21.

Add. 26,548.—A paper roll, 8 feet 4 in. by 6 in.; dated Śrāvaṇa S. 1876 (Augt. 1820). [WILLIAM ERSKINE.]

शाहनामा

Shāh-nāmā.

A complete list of the sovereigns of Delhi from Yudhisht̥hir, with the period of the reign of each.

Beg. अथ स्याहनामी लिखते ॥ दिल्ली में हिंदु मुसलमान
ने राज्य किया राजा युधिष्ठिर से लगाइ महमद स्याह नाई
तिस का वीरा ॥

The total number of sovereigns is 183, extending over a period of 4859 years, 8 months, and 24 days. Of these there are 124 Hindu kings, divided into 12 dynasties, comprising a period of 4051 years, 3 months, and 15 days; and 59 Muhammadan sovereigns, commencing with Shihābud-dīn Ghori, the total period of their reigns amounting to 808 years, 5 months, and 9 days.

Colophon: इति दिल्ली पति युधिष्ठिरादि राजा वा बाद-
श्याह तिन्होके राज्य संवत्तादि प्रमाण संपूर्ण ॥ मिति आवण
बुद्ध ३ संवत् १८७६ सन हिजरी ॥ २५*॥

On the back of the MS. is written "Dynasties of Delhi, from Jewdeshter." Also, in another hand, "Capt. Tod to Mr. Erskine. Bombay, 31 Jan^{ry} 1823."

22.

Or. 392.—Foll. 41; 9 in. by 6; 15 lines, 4½ in. long; written in the 19th century.

[GEO. WM. HAMILTON.]

Two genealogical accounts of the Gond dynasty of Garha Mandla in the Jabalpur Division of the Central Provinces of India, written in modern Hindi of the Kanauji dialect, with a large admixture of Persian and Arabic words. See Hunter's "Gazetteer," vol. ix., p. 299.

I. Foll. 2—32.

Beg. लिखिये चतुर गुजान ॥ शो नरवदा के तीर पे
मडलागढ अशर्मान ॥ पहले राजा गौड से रहे गढा के पाश ॥
फेर राजा छत्री भये जानत है शंशार ॥

The author relates how, in ancient times, Jādava Rāya, a Rajput, was married to the daughter of Ghārū Shāh, a Gond prince of Nagar, and ruler over 750 villages. He was the first of a line of 63 princes, the seat of

* The equivalent Hijra year should be 1235.

whose government was at Garha Mandla on the banks of the river Nerbudda. Jādava Rāya came to the throne in S. 215 (A.D. 158), and after a reign of 5 years was succeeded by Mādhava Singh, his son by a second marriage. The author then takes up the history of the family from the time of Sangrām Shāh, the 48th ruler, and gives a brief sketch of the principal events in the history of the kingdom. Sangrām Shāh is said to have succeeded to the throne in S. 1543 (A.D. 1486). In S. 1837 (A.D. 1781) Mandla was wrested from Sumer Shāh, the last of the line of princes, and the kingdom came into the power of the Maratha rulers of Sagar, and was governed for 20 years by the Peshwa Raghunāth Rāo, and, after him, for another period of 18 years by Rāghoji Bhonslā of Nagpur, up to S. 1874 (A.D. 1818), when the kingdom of Mandla was annexed by the British government on the conclusion of the third Maratha campaign.

It is stated in the colophon (fol. 25a) that this account was compiled on the 14th Jyeshṭha-badi, S. 1886 (A.D. 1830), by Bhikhārī Bābu, Kānūngo of Mandla, and read over and presented to one Bāpu Antājī.

Colophon: तारीख छ १४ वद जेठ सं[वत्] १८८६ को शाल में लिखी है कैफियत लिखकर सुनाकर चौसावा वापु संतानी में गुजारी है अलवद* भिखारी वापु कानुंगो मंडलावारे

At the end of the work (foll. 26—32) there is a tabulated list of the 63 princes of Mandla, giving the period of the reign of each, with dates expressed both in the Samvat and Christian eras. The author states in his history (fol. 3b) that this list

* It seems evident from the use of the word अलवद (Hindust. العبد), which in legal phraseology, like the English 'signed,' is placed before the name of the executor of a document, that Bhikhārī was the author of this historical sketch. This copy is in the same handwriting as that of the appended list of rulers, which bears the name of Bhagavant Singh Despāṇḍe.

has been drawn up on the reliable authority of Purushottama Vājapeya and Rūpanātha Ojhā. The passage runs as follows :—

तेको वंशावली वमोजव वाकफकारी पुरशोतम वाजपेई वो रूपनाथ चौकहा ने बनाई है शौ फिरत दुशरी ने तपशोल है

The name of the scribe Bhagavant Singh Despāṇḍe, resident of the village of Chhapara, appears at the end of the list, as follows :—

वकलम भगवंत शींग देशपाडिया शाकीन कश्वा छपारा

Appended is a separate sheet (fol. 33) pasted to the work, written by a different hand, containing a list of 37 castes of Gonds, with the names of the Hindu deities specially worshipped by each caste.

II. Foll. 34—81 (original numbering १—७).

Beg. लिखते वंसावली सोमवंसन की पुरोमाहिक मती के राजा भर छत्री सोमवंसी पौलस्त गोत्र उत्पन्न प्रथम श्री महा-राजा जादौ रायजू पै श्रीनमैदाजू प्रसन्न भई

In this genealogy Sangrām Shāh is mentioned as being the 46th prince of the Garha Mandla dynasty, Raghunāth Singh and Pratāpadipa (nos. 4 and 21 of the preceding list) being omitted. The length of reign of each ruler is given, but the figures are quite different from those in the foregoing history. Thus Jādava Rāya, whose date of accession is not given, is said to have reigned 52 years, instead of 5. The date of Sangrām Shāh's accession is put down as S. 1506 (A.D. 1449). The author has given a detailed list of the 52 *garhs*, or provinces, which were under the sway of this prince.

In the short historical notice of the princes from Sangrām Shāh to Sumer Shāh no mention is made of Raja Chhatra Shāh (no. 55 in the preceding list), and, by mistake, the same number (57) is given to two different princes, viz.: Durjan Shāh, and Nizām Shāh. Thus the author makes a total of 59, instead of 63, rulers.

It is stated in the colophon that this genealogy was compiled in S. 1885 (A.D.

1828), from an old *bijak* in the possession of Mahārājā Śankar Shāh, by Manak Lāl Ojhā of Mandla.

Colophon: इी बवान महाराजा जादौ राईजू देवु ते लगाइत श्री महाराज सुमेर साहिजू देवु तलक पुस्त ५९ ते

वर्तमान पुरानी बंसावली बीजक के देशकै लिखी गई पुराने राजके जानवकार पं[डित] श्री वोक्ता मानक लाल रहनेवाले मडला सो उननै बीजक ते लिखाइ श्रीमहाराजा संकर साहिजू देवु कौ संवत् १८८५ की साल मै

III. SCIENCES.

A. DIVINATION.

23.

Or. 2764.—Foll. 47; $6\frac{1}{2}$ in. by $3\frac{3}{4}$; 6 to 11 lines, $2\frac{3}{4}$ in. long; with ruled margins; written in large and clear Gurumukhi characters, apparently in the 19th century.

[REV. A. FISHER.]

प्रीछा

Prichhā.

A book of fate, ascribed to Guru Nānak.

Heading: ਪ੍ਰੀਛਾ ਲਿਖੀ ਮਹਲਾ ॥ ੧ ॥

Beg. ਸਲੋਕ ॥ ਜੋ ਜਨ ਮਨਮਹਿ ਚਿਤਵਨੀ ਰਖਾਵੈ ।

ਸੋ ਮਨਕਾ ਸਹਸਾ ਕਹਿ ਪ੍ਰਗਟਾਵੈ ॥

ਗੁਰ ਪ੍ਰਸਾਦਿ ਸਹਸਾ ਤਉ ਮਿਟੈ ।

ਹੋਇਅ ਚਿੰਤ ਚਿੰਤ ਸਭ ਛੁਟੈ ॥

The work consists of a set of 46 coloured drawings of various objects, each on the *verso* of a numbered leaf, to which is assigned an auspicious or inauspicious signification. On fol. 2a is a diagram containing 46 squares. Anyone desirous of consulting the oracle, in order to ascertain if any projected enterprise should be engaged in, should first of all repeat the following initial verse of the Japji, as a *mantra*, five times, ਅਦਿ ਸਚੁ ਜਗਾਦਿ ਸਚੁ ॥ ਹੈ ਤੀ ਸਚੁ ਨਾਨਕ ਹੋਸੀ ਤੀ ਸਚੁ ॥ He should then place the index finger of his right hand on any one of the squares, and consult the leaf

bearing the number of the square for an answer to his question.

This work does not appear to have been published. There is another *Prichhā*, ascribed to Guru Arjun, which has been frequently lithographed at Lahore. The introductory portion of it is identical with that in this work, but otherwise it is totally different. It is in 36 verses, and is intended to be consulted by dice-throwing.

24.

Or. 4827.—Foll. 2; $5\frac{1}{4}$ in. by $2\frac{1}{2}$; 5 lines, $4\frac{1}{4}$ in. long; written in Nepal (?) in a Nagari hand of the 18th century.

A fragment, containing Tantric charms and mantras, with mystic diagrams.

B. MATHEMATICS.

25.

Add. 26,373.—Foll. 20; 10 in. by $4\frac{1}{2}$; 14 to 16 lines, $7\frac{1}{2}$ in. long; dated S. 1818 (A.D. 1761). [WILLIAM ERSKINE.]

लीलावती

Līlāvātī.

A treatise on arithmetic and geometry, translated by Lālchand into the Baiswari

dialect from the Sanskrit of Bhāskarā-
chārya.

Beg. सोभित सिंदूरपूर गजसीस नीकै नूर एकदंत सुंदर
विराजै भालचंदजू ।

सुर कोरि कर जोरि अभिमान दूरि जोरि प्रणमत नाकै
पदपंकज समंदजू ।

The work is arranged in sixteen chapters, of which the first is an introductory one by the translator, dilating on the utility of the Sanskrit original, and the desirability of its being translated for the benefit of the public. Lālchand states, in an epilogue of 28 verses, that he was a pupil of Jinachandra Sūri of the Kharatara gachchha, and that he had made this translation at the request of Jait Singh, the son of Rājā Anup Singh,* who was himself a man of considerable ability, and had made the Līlāvati his particular study. The translation was completed on Wednesday, the 5th Āshāḍha-badi, S. 1736 (A.D. 1679). The date is given as follows in v. 8 of the epilogue :—

सत्तर छत्तीसै समै । वदि आषाढ वषाण ।

पंचमि तिथि बुधवार दिन । ग्रंथ संपूरण जाण ॥ ८ ॥

This copy is dated the 11th day of Āshāḍha-badi, S. 1818. It was written by Rishi Rāmaji, a pupil of Rishi Śyāmaji, for Rishi Manaji Vijayachand, during the rule of Fath Singh, Maharaja of Jankipur.

Colophon : इति श्रीलीलावती भास्कराचार्योपरिभाषा
गर्भित(?) उपाध्याय श्री लालचंद गणितकृत लीलावती संपूर्ण ॥
ग्रंथाय श्लोक ६५० पूज्यप्रवर पंडित शिरोमणि चूषि श्री ५ स्यामजी
तत्पुत्रि चूषि रामजी लिखत पठनार्थं चूषि मनजी विजयचंदः ॥
संवत् १८१८ वर्षे आसोज वदि ११ दिने श्रीजानकीपुरवरे महा-
राजाधिराज महाराज श्री फते सिंघजी विजय राज्ये ॥

* Raja of Bikaner (S. 1730 to 1765, i.e. A.D. 1673—1708). See Tod's "Rajasthan," vol. ii., p. 166 (Madras ed., 1873).

26.

Add. 6652.—Foll. 319; 10 in. by 6; 20 to 25 lines, 3½ in. long; dated 1144 of the Bengali Samvat [A.D. 1738]. [J. T. HULL.]

लीलावतीचंडिका

Līlāvatichaṇḍikā.

An arithmetical treatise in Braj-bhasha, by Lālā Anup Rāya, carelessly written in an archaic form of Kaithi.

The first leaf of the MS. is missing. The work is arranged in 5 parts, each having a separate numbering of leaves and colophon. It consists chiefly of calculations in simple arithmetic, on the profit and loss on transactions in grain and other merchandise.

The copy was written at Murshidabad, by Amichand, an Ambastha Kāyastha, a resident of Kamartha,* Parganah Shādā, in the Province of Behar, in the Bengali year 1144, the 19th year of the reign of the Emperor Muḥammad Shāh, during the administration of Shujā' al-Dīn Muḥammad Khān, Nawab of Bengal.

Final colophon : पोषी लीखा लाला अनुप राये का
लीलावती अष्टचंडीका लीखा समीचंद कारे[स्य] अंवष्ट
मोरशोदावाद मो लीखा समल जुवै जुजावदी[न] महमद खा
वहादुर बादशाह महमद शाह ... तैआर भई शं. ११४४ शाल
वंगल श. १९ बादशाही

C. MEDICINE.

27.

Add. 26,454 F.—Foll. 106—114; 10¾ in. by 4½; 15 lines, 8½ in. long; neatly written, with ruled margins, apparently in the 19th century.

[WILLIAM ERSKINE.]

* See the colophons to the 2nd and 3rd chapters.

वैद्यमनोत्सव

Vaidyamanotsava.

Medical prescriptions in Braj-bhasha verse, by Nainsukh, son of Keśava Dāsa.

Beg. शिवसुतपय प्रणमुं सदा च्छुद्धिसिद्धि निधिदेय * ।

कुमति विनासन सुमतिकर मंगल मानेकारय † ॥ १ ॥

This MS. is an unfinished copy of a work in 7 chapters (*samuddeśa*), containing a popular manual of treatment of ordinary diseases, according to the Hindu system of medicine. The copy extends as far as the middle of the 6th chapter (*śloka* 246).

Contents :—Chapter 1. (*śl.* 1—36.) Diagnosis of diseases by the pulse, bilious and pulmonary complaints. 2. (*śl.* 37—108.) Fevers and dysentery. 3. (*śl.* 109—142.) Piles, fistula, enlargement of the spleen, flatulence, colic, jaundice, and consumption. 4. (*śl.* 143—158.) Hiccough, colds, asthma, indigestion, and cholera. 5. (*śl.* 160‡—194.) Hydrocele, urinary diseases, leprosy, itch, scab, and other cutaneous diseases. 6. (*śl.* 195—246.) Rheumatism, cough, spleen; and diseases of the eyes, nose, ears and head. This chapter is incomplete. The last chapter of the work (here missing) treats of diseases peculiar to women.

A lithographed edition containing 321 ślokas, was published at Bombay, 1865. Other editions have been printed at Delhi, 1870, and Lucknow, 1874, each containing 327§ ślokas. A later Lucknow edition of 1882 has only 302 ślokas.

The author states at the conclusion of the work that he completed this composition at Sinand(?) during the reign of the Emperor Akbar (A.D. 1556-1605), on Friday, the 2nd Pausa-sudi, S. 1649 (A.D. 1592).

* दातार in printed editions.

† मुदित क्षपार in printed editions.

‡ So in MS., but properly śl. 159.

§ Wrongly numbered 427.

The following verses, giving this date, are taken from the Lucknow edition of 1882:—

केशवरामसुत नैनसुख कहयौ बयन सुखकंद ।

शुभ नगरी शीनंद महि अकबर शाह नरेंद्र ॥ ३०० ॥

अंक वेद रस भेद नौ शुक्लपक्ष शुभ राश ।

तिथि द्वितीया भृगुवार पुनि पुष्पचन्द्र सुप्रकाश ॥ ३०१ ॥

The copy is in the handwriting of a Jain scribe, and has the Jain mystic diagram at the beginning. Slight variations from the printed editions are occasionally found.

28.

Add. 5660c.—Foll. 34; 9 in. by 4; 8 lines, 6¾ in. long; neatly written in thick letters, dated the 15th day of Śrāvaṇa-badi Samvat 1841 (A.D. 1784).

कोकमंजरी

Kokamañjarī.

A treatise in Braj-bhasha verse on sexual intercourse, translated from the Sanskrit by Ānanda Kavi.

Beg. ललित सुमनषन अलिपन चतनञ्जवि अभिनवकंद ।

मधुरितहित सौ रतिरवन जै जै मदन अन्द ॥ १ ॥

The author gives no account of himself in this work. According to Śiva Siṃha,* he was born in S. 1711 (A.D. 1654) and has also composed a work on palmistry, entitled Sāmudrika.

In the introduction Ānanda Kavi states that the Sanskrit original was by one Koka, and was called Kokasāra. He says in verse 9:—

कोक पठे विनु च्छुतु समै विनु दीपक ज्यो धाम ।

ता कारन रचना रच्ये कोकसार सुभ नाम ॥ ९ ॥

The Koka referred to is no doubt the Kokkoka, or Koka Pandit, the author of

* Śivasimhasaroja, App. p. 7.

Ratirahasya,* an ancient Sanskrit work on the art of love, which was written for one Vainyadatta, and appears to have been based on a still more ancient treatise on the same subject, by Vātsyāyana, entitled Kāma-śāstra. The present work is doubtless a translation from this Ratirahasya, which was probably more commonly known as Kokasāra, from the name of the author.

The present work is divided into 12 chapters (*sarga*†), the names of which, given in the colophons, describe the contents of each. They are as follows:—

1. Fol. 2b. Ramārūpaguṇa-varṇana.
2. „ 5b. Purusharūpa-varṇana.
3. „ 7b. Kriḍāsūratābheda-varṇana.
4. „ 8b. Chandrakalā.
5. „ 10a. Ubhaya-varṇana.
6. „ 11a. Vayo-varṇana.
7. „ 11b. Nāśa-varṇana.
8. „ 13b. Aṅga-varṇana.
9. „ 15a. Puruṣaśṛiṅgāra-varṇana.
10. „ 16a. Viryastambhanādhikāra-varṇana.
11. „ 24a. Yuvatīvaśīkaraṇa.
12. „ 26b. Āsanābheda-varṇana.

The Kokamañjarī has been printed at Calcutta, 1813, and also at Benares, 1853. This MS. agrees in the main with these printed editions, but there are considerable variations in places. The work is divided into 15 chapters (*khaṇḍa*) in the printed editions, which have names given to them different from those in this MS.

The East India Office Library possesses the manuscript of a Persian translation of the Koka-śāstra (no. 908, foll. 188—211)‡

* Described in Burnell's Index, p. 58b.

† Called *adhyāya* in the colophons of chapters 2 and 3.

‡ Noticed by Garcin de Tassy, "Litt. Hind.," 2nd edit., vol. i., p. 187.

and of an abridged Marathi version (44 śloka) bearing the title of Ratimañjarī.

Another Persian version, compiled by Muḥammad Kūlī, called Jāmī, in A.H. 1036 (in 36 *bābs*), entitled *Lazzat al-nisā* in the subscription, is described in the Persian Cat., p. 680a.

An anonymous Hindustani version, also called *Lazzat al-nisā*, taken probably from this Persian work, has been lithographed at Bombay, 1869, and at Delhi, 1873.

This copy was made by Pandit Ātmārāma at Calicut, and completed on the 15th Śrāvaṇa-*badi*, S. 1841.

Colophon : संवत् १८४१ आवन वदी १५ लिखितं पंडित आत्मारामेन कल्कत देशंतरः समुद्रतीरे इदं पुस्तकं कोकमंजरी समानं ॥

29.

Or. 4828.—Two leaves; 8½ in. by 3¾; 10 lines, 7 in. long; nineteenth century.

कोकसारविधि

Kokasāraavidhi.

A fragment of an anonymous work on *ars amandi*.

Beg. सुकल पक्ष परिवा कामदेव अस्त्री का बाहु अंग वसे
वाम पाद अंगुष्ठ वास ॥ पुरुष का दक्षिण अंग कामदेव को
दक्षीन पाद अंगुष्ठ वास ॥

This carelessly written fragment contains a badly composed description of the members of the human body which are specially influenced by love on each day of the month. This subject is treated of in the 4th chapter (*Chāndrakalā*) of the preceding MS.

D. MUSIC.

30.

Add. 26,540.—Foll. 92; $7\frac{1}{2}$ in. by $4\frac{1}{4}$; 11 lines, $6\frac{1}{2}$ in. long; slightly damaged; dated Samvat 1710 (A.D. 1653).

[WILLIAM ERSKINE.]

संगीतदर्पण

Saṅgītadarpaṇa.

A treatise on music, in Braj-bhasha verse, by Harivallabha.

Beg.

ज्ञानतिहेतुविटीकेकुतैल्लिखितं . . . नञ्जहंनयनंपति ।

भा . . . योदुतियौ हरिवल्लभ जानि रये . . . जौ रति कंषति ।

No information can be gained of the author. The work was probably compiled at the beginning of the 17th century. It is written in an obscure form of old Hindi, and is probably based on the Sanskrit Saṅgīta-ratnākara of Śaṅgadeva.*

The work is divided into five chapters, as follows :—

I. Foll. 1—13*b*. Svāra-adhyāya (180 verses); on musical notes.

II. Foll. 14*a*—30*b*. Rāga-adhyāya (125 and 26 verses); on musical modes, or melodies; containing a description of the 6 Rāgas, and 36 Rāginis which constitute the repertoire of Hindu airs.

III. Foll. 30*b*—38*b*. Prakīrṇaka-adhyāya (107 verses); on the art of singing, the excellencies and blemishes of music.

IV. Foll. 38*b*—77*b*. Tāla-adhyāya (440 verses); on musical measures. This chapter includes Vādyavivekavichāra (v. 1—218); or a discussion on musical instruments.

* Cf. Aufrecht, Cat. Catt., p. 686*a*.

V. Foll. 78*a*—92. Nṛitya-adhyāya (170 verses); on dancing and acting.

The MS. was written by one Śāraṅga, as stated in the following colophon :—

इति भाषा संगीतदर्पणक ॥ कृता हरिवल्लभेन ॥ संवत् १७१०
वरषे फाल्गुन वदि दुनि दिने सारंग लेखकेन लिखितं ॥

31.

Or. 2765.—Foll. 92; 4 in. by $5\frac{1}{4}$; 7 lines, $3\frac{1}{2}$ to $4\frac{1}{2}$ in. long; dated Samvat 1880 (A.D. 1823).

[REV. A. FISHER.]

बुद्धिप्रकाशदर्पण

Buddhiprakāśadarpaṇa.

A short treatise on Hindu music, in Braj-bhasha verse, by Dīwān Lachhīrām, written in Gurumukhi characters.

Heading : भव धृषिपूवामरपन लिखिते ।

Beg.

ऐतदा ॥ ऐकरदन गनघदन रे गीरमाड मिदडाड ॥
लिखेकर मुख मुख कीटे दिखनदिमधु पदे
नाड ॥ १ ॥

The work is divided into 8 chapters (*prabhāva*). The first is explanatory of the system of notation and the definitions of the terms in use. The second chapter describes the 6 Rāgas, or musical modes. These are called Bhairava, Mālakaśa (also called Kauśika), Hīṇḍola, Dīpaka, Śrī, and Megha. The other six chapters enumerate the different Rāginis (some 20 in number) subordinate to each of the six Rāgas.

The author appears to be a modern writer. His name occurs in the colophon to the first and second chapters. The date १८८० appears at the end without the scribes colophon.

Fol. 92 (numbered ९९) contains a copy of the verses in fol. 77 (wrongly numbered ८०).

IV. DRAMA.

32.

Or. 2751.—Foll. 205; 9½ in. by 7½; 15 lines, 5¾ in. long; neatly written in Gurumukhi characters, dated Vaiśākha, Samvat 1880 (A.D. 1823). [REV. A. FISHER.]

हनुमन्नाटक

Hanuman-nāṭaka.

A drama in fourteen acts, translated by Hridaya Rāma from Mohanadāsa's recension of the Sanskrit Mahānāṭaka. See the Sanskrit Catalogue, p. 104a.

Heading : अथ हनुमाननाटक लिखते ॥ उपाधिरते राम उले की ॥

Beg.

उत्तरे लेखपति पूनपति प्रीतरी मे रति अगतिनि
गति के चरन मर नाष्टिरे ॥
मदा मीलपति मउपति ऐकनारी ध्रुति मिदमन-
कादिपति जमपि मुनाष्टिरे ॥

The Mahānāṭaka is a Sanskrit dramatic poem, containing an account of king Rāma, and the rescue of his wife Sītā from the hands of the demon Rāvaṇa. A popular tradition states that it was composed by Hanumat, the monkey-god, who assisted Rāma in his expedition to Lankā. He is said to have engraved it on a smooth rock, but, "being dissatisfied with his composition, he hurled it into the sea; many years after, a learned prince ordered expert divers to take impressions of the poem on wax, by which means the drama was in great measure restored."*

* See the preface to Mahārāja Kālīkṛishṇa's English translation, Calcutta, 1840.

This Hindi translation, in Braj-bhasha verse, was made in Samvat 1630 (A.D. 1613), during the reign of the Emperor Jahāngir, the date of composition being expressed in the last verse (fol. 201b) as follows:—

ममउ धिक्कम निपति मउमधट मउ अमी घर ।
चैउ चीदनी दून हउ जपंगीर मुउट पर ॥

As tradition ascribes the authorship of the Sanskrit original to Hanumat, so also is he supposed to have been instrumental in its translation. Rāmakṛishṇa Varmā states in the preface to his edition of this work (Benares, 1888) that the translator, Hridaya Rāma, was a poet at the court of Jahāngir. Having incurred the displeasure of the emperor, he was imprisoned in a cell, the walls of which were of such dazzling brightness that he became blind. During his imprisonment he composed this translation, and wrote it on plantain leaves, which were supplied to him daily by the god Hanumat, of whom the poet was a devout worshipper. On the completion of the work the emperor, pleased with the translation, released Hridaya Rāma, and placed the MS. in his treasure-house. Years afterwards, during the reign of Bahādur Shāh (A.D. 1707—12), the MS. was accidentally discovered, and was given to Guru Govind Singh, who was a great favourite of the emperor's. Finding a few leaves lost, Govind Singh had the missing passages re-translated by Kavi Kāśirāma, a descendant of Hridaya Rāma.

The work is extremely popular in the Panjab, and has been frequently published, but chiefly in the Gurumukhi character.

In this copy the verses are numbered

consecutively throughout the work, amounting to 1326 in all.

The writer states in a colophon that he completed this copy at Lahore on Sunday, the 9th day of Vaiśākha-*sudi*, Samvat 1880.

Appended to the drama (foll. 202a—205) is an unfinished collection of medical prescriptions in Hindi verse, without any heading or title.

33.

Or. 2752.—Foll. 373; $3\frac{1}{2}$ in. by 6; 7 lines, 4 in. long; neatly written in Gurumukhi

characters, with ruled margins; dated [Faṣli] 1279, i.e. A.D. 1872. [REV. A. FISHER.]

A copy of the same work.

34.

Or. 2753.—Foll. 588; 3 in. by 4; 6 and 7 lines, $2\frac{3}{4}$ in. long; written in Gurumukhi characters, with ruled margins; dated [Faṣli] 1267, i.e. A.D. 1860. [REV. A. FISHER.]

A copy of the same work.

V. PHILOLOGY.

A. GRAMMAR.

35.

Or. 2144.—Foll. 81; $7\frac{1}{4}$ in. by $4\frac{1}{4}$; 7 lines, $4\frac{1}{2}$ in. long; neatly written, but carelessly copied; dated the 11th Āśvinī-*badi*, Samvat 1904 (A.D. 1847).

लघुसारस्वत

Laghu-Sārasvata.

A short treatise on Sanskrit grammar, in two parts, compiled by Kalyāṇa Sarasvatī from the Sārasvata of Anubhūtiśvarūpa Āchārya.

The first part (foll. 1—22, native num. १-२२) is in Sanskrit, and contains an abridgment of the *sūtras* in the Pūrvārddha, or first half, of the Sārasvata, with a modified form of Anubhūtiśvarūpa's commentary, and occasional short explanations.

Beg. मातरपितरौ श्रीशौ नत्वं (sic) केनभिदं (?) गुरं (sic)

लघुसारस्वतं कुर्वे श्रीकल्याण सरस्वति

End. इति तद्विज्ञानं समाप्तम् ॥ इति लघुसारस्वतं पूर्वाद्धं संपूर्णम् ॥

The second part (foll. 23—81, native num. १-५९) contains some of the *sūtras* from the Uttarārddha, or concluding half, of the original grammar, with comments, accompanied by Braj-bhasha explanatory notes, entitled Vachanikā. The Sanskrit *sūtras* are divided by punctuation from the Hindi notes up to fol. 37, after which they are not kept distinct.

It appears from a short preface to this part that the Vachanikā, or Hindi commentary, was written by one Māṇik Chand, pupil of Nayana Mukhopādhyāya, who dictated to him the meaning of the Sanskrit text, and that it was made for one Bhāi Hansrāj of Bhopal, during the administration of the Dīwān Amar Chand.

Beg. यह लघुसारस्वत का पाठ की वचनिका तालभूषाल वासी भाई हंसराज जी हेतु श्री दीवानजी श्रीसंघदी स्रमरचंदजी शासनात् विद्यापाठक ज्येष्ठ वर्णी नयन मुखोपाध्याय समीप मे माणिक चंद वाक शिष्य वाके मुख नैं स्रथेधारि श्री दीवानजी का आज्ञानुसारी * सेवक होय ॥

* The syllables ज्ञानु are obliterated with red ink.

Final colophon : इति श्री कल्याण सरस्वती विरचित
लघुसार[स्व]तस्य उत्तराई खंडस्य देशभाषा मय वचनिकाद्वारेण
संक्षेपरूप अयं समाप्तः ॥ मीती अश्वनि कृष्ण * [पक्ष] एकादशी
संवत् १९०४ ॥

36.

Or. 1757.—Foll. 32 (381—412); 10 in. by 6½; written about A.D. 1850.

[SIR HENRY M. ELLIOT.]

I. Foll. 381—384 (३८१—३८४). Tables showing the letters of the Devanāgarī (here called Shāstrī) Alphabet, with their equivalents in the Persian, Šarrāfi, Marāṭhī, and Paṭwārī forms of handwriting.

On the fly-leaf (fol. 381a) appears the title :

قواعد تهجی صرافى و شاسترى وغيره

II. Foll. 385—412. A copy of the Hindi text contained in a grammar of the Braj-bhasha dialect by Munshī Lallū Lāla Kavi, published at Calcutta, A.D. 1811, under the title "General Principles of Inflection and Conjugation in the Bruj B,hak,ha, or the Language spoken by the Hindoos in the Country of Bruj, in the District of Go,aliyur, in the Dominions of the Raja of B,hurutpoor, as also in the extensive Countries of Bueswara, B,hudawur, Untur Bed and Boondelk,hand. Composed for the use of the Hindoostanee students by Shree Lulloo Lal Kuvi, B,hak,ha Moonshee in the College of Fort William."

Prefixed are two pages of pencilled notes, in Sir Henry Elliott's handwriting, on the origin of Braj-bhasha, taken from Lallū Lāla's preface to his grammar.

37.

Add. 26,594.—Foll. 50; 10 in. by 7½; 17 lines, 6¼ in. long; written on English paper, waterlined 1804. [WILLIAM ERSKINE.]

* Written शाक

I. Foll. 2—35 (१—३५).

ब्रभाषा व्याकरण

Braj-bhāshā vyākaraṇa.

A grammar of the Braj-bhasha dialect, written chiefly in the form of a catechism. It deals more particularly with the different conjugations of verbs (foll. 15—35), of which several examples are given, the masculine and feminine forms of each person being given in full in the conjugation of each tense. The preceding part of the grammar treats very briefly on the number, gender, and declension of nouns and pronouns.

The work is incomplete, breaking off in the middle of a sentence containing a reply to a question on the structure of negative verbs.

II. Foll. 36—50 (१—१६).

ब्रजभाषा संग्रह

Braj-bhāshā saṅgraha.

A vocabulary of Braj-bhasha words. These are written on pencilled lines on one half of each page, in a rough kind of classified arrangement. Some of the words are Braj-bhasha forms with their equivalents in modern Hindi, but the majority of them are simply ordinary Hindi or Sanskrit.

This part of the MS. is written by the same hand as the preceding part, but on English paper of different manufacture. In the native numbering of these two treatises the even numbers only are expressed,

38.

Add. 26,595.—Foll. 160; 10 in. by 7¾; a collection of vocabularies and grammars, written on English paper of the 19th century. [WILLIAM ERSKINE.]

I. Foll. 2—18. A comparative vocabulary of Hindi, Marathi, and Gujarati words, with synonyms.

II. Foll. 19—48. पंजाबी होर दुग्गर दे गल्लो दा नेम

A Panjabi grammar written in Panjabi, showing also some peculiarities of inflection in the Dogri dialect.* The greater part of the grammar is devoted to the conjugation of verbs, only a few pages (foll. 19—28) being given to the declension of nouns and pronouns. An interlinear transliteration in Roman characters has been added, apparently in Mr. Erskine's handwriting, up to fol. 43.

III. Foll. 49—65. A list of Panjabi words with occasional synonyms.

IV. Foll. 66—110. कश्मीरी व्याकरण

A grammar of the Kashmiri language, by Bālamukunda, explained in Hindi. An account of the language, with notices of short grammars and vocabularies, will be found in Dr. Cust's "Modern Languages of the East Indies," pp. 35 and 174. See also F. Drew's "Jummoo and Kashmir," p. 466. The most complete grammar of the Kashmiri language hitherto published is that by the Rev. J. R. Wade, London, 1888.

The author states in a short preface that he finds the Kashmiri language somewhat similar in structure to Marathi, and also to Hindustani, but unfortunately the gentlemen who know anything of the language pronounce it so badly, and speak it so ungrammatically that, in order to teach it correctly to the people of Patna, he was induced to write these grammatical rules, at the request of Dr. John Leyden (डाक्टर यदुकश्यपा लयाधन साहेब).

There are interlinear transliterations of the Kashmiri words, and short translations of the Hindi grammatical rules as far as fol. 86.

V. Foll. 111—127. A Kashmiri vocabulary, in Devanagari characters.

* For a short grammar and vocabulary of this dialect, see F. Drew's "Jummoo and Kashmir" (London, 1875), App. I. and II.

VI. Foll. 128—146. A Bengali vocabulary, with some few Sanskrit synonyms, and their equivalents in the Tripura dialect.

VII. Foll. 147—160. A comparative vocabulary of Sanskrit, Bengali and Oriya words.

The several vocabularies contained in the volume are for the same set of words as in the preceding MS. (foll. 36—50).

39.

Or. 2033 and 2034.—Two uniform volumes, containing respectively foll. 63 and 39; 6 in. by 3 $\frac{3}{4}$; written on English paper, water-marked 1803. [JOHN HADDON HINDLEY.]

Extracts from marginal notes made by Sir William Jones on a manuscript of the *Tuhfat al-Hind*, formerly belonging to the Royal Society, and now in the India Office Library.

The first volume contains for the most part notes on the orthography, declensions, and conjugations of the Braj-bhasha language; also on Hindi derivatives, and prosody, and on Hindu music according to the system of Hanumān.

The second volume contains a vocabulary of Hindi words explained in English. The words are mostly in Roman characters, some few are in Devanagari and Persian characters.

B. LEXICOGRAPHY.

40.

Add. 5585.—Foll. 42; 8 $\frac{1}{4}$ in. by 6 $\frac{1}{2}$; 14 lines, 3 $\frac{1}{4}$ in. long; written apparently early in the 19th century.

Two Hindi vocabularies in Braj-bhasha verse, by Nanda Dāsa of Rampur. See Dr. Grierson's "Vern. Lit.," p. 25.

I. Foll. 1—136. अनेकाथे Anekārtha. A vocabulary of words, each of which has various significations.

Beg. जो प्रभु जगमय जोतिमय कारनकरन* अभेव
सुभहरन सबसुभकरन नमो नमो तेहि देव ॥ १ ॥

There are 124 verses in this MS. The Lucknow editions of this work, published by Nawal Kishor, contain 140 verses. The Benares edition of 1860 has 155, and that of 1877, 154 verses.

II. Foll. 136—42. नाममाला Nāmamālā. A vocabulary of synonyms.

Beg. तत्त्वमसिपद परमगुरु कृष्णकवचदलनैन
जगकारण करुनानैव § गोकुल जाको जैन ॥ १ ॥

The words are not placed alphabetically, nor do they appear to follow any systematic or classified method of arrangement.

The number of verses in this MS. and other copies, as also in the printed editions, varies considerably. There are 289 verses in this copy, 312 in no. 41, 287 in no. 98; 267 in the Benares edition of 1860, and 277 in that of 1877.

In the heading this work is called Nāma-mañjarī (नाममंजरी). The colophon reads:—
इति श्रीमानमंजरी नाममाला श्रीनंददासजी विरचितं संपूर्णं
समाप्तं ॥ The title Mānamañjarī also occurs in the heading of the following MS. and in the colophon of MS. no. 98, II. According to Garcin de Tassy, || Mānamañjarī is the

* मंगलजगतमय वारणकरण in Lucknow editions, 1874 and 1884. जोतिजगतमय कारणकरण in Benares editions, 1860 and 1877.

† विम्वहरण सबसुखकरण in all printed editions.

‡ ०कमल in printed editions, and in nos. 41 and 98.

§ करुनायतन in Benares edition of 1860.

|| Litt. Hind., 2nd ed., vol. ii., p. 445.

title of an entirely different work by the same author.

41.

Or. 391.—Foll. 27; 7½ in. by 6; 11 lines, 6½ in. long; written in the 19th century.

[GEO. WM. HAMILTON.]

Another copy of Nanda Dāsa's Nāmamālā, called Mānamañjarī in the heading.

42.

Add. 25,432 and 25,433. Two uniform volumes, containing respectively foll. 249 and 254; 12½ in. by 9¼; written on English paper, on pencilled lines of about 20 to the page; 19th century.

A Hindi-English Dictionary, by M. A. A.

The dictionary is arranged, as far as possible, in the order of the Persian alphabet, instead of the Sanskrit. In a few prefatory remarks, written on a separate sheet of paper attached to the first volume, the author says:—"As by far majority of European gentlemen, who have directed their attention to Eastern literature, are better acquainted with the arrangement of the Persian Alphabet than with that of the Naguree as exhibited in Sanskrit Lexicons, the writer was led to think that a somewhat similar arrangement in a Hinduwee Dictionary would render it more generally useful—as references could be made to it, probably in most cases with greater facility."

The author is only known by his initials "M. A. A." which occur at the end of his preface.

The MS. is very neatly written. The Hindi words are in a bold thick Nagari hand, written with native ink, and probably by a native scribe.

VI. RHETORIC AND PROSODY.

43.

Add. 5578.—Foll. 54; 12½ in. by 7¾; 21 lines, 5 in. long; written in the 18th century on European paper bearing the water-mark "J. Whatman."

रसिकप्रिया

Rasikapriyā.

A treatise in Braj-bhasha verse by Keśava Dāsa on the *Śṛīṅāra-rasa*, or erotic sentiment in poetical or dramatic composition.

Beg. एकरदन गजवद[न] सदनबुधि मदनकदनसुत ।
गौरिनंद आनंदकंद जगवदचंदजुत ॥
सुषदायक दायकसुकृत गणनायक नायक ।
पल्लवायक घायकदरिद्र सबलायक लायक ॥

Keśava Dāsa, the son of Kāśinātha, was a Sanādhyā Brahman of Orchha in the district of Bundelkhand. His home was originally at Tehri, whence he settled at Orchha under the patronage of Rājā Madhukar Shāh, whose son and successor, Indrajit Shāh, assigned him a grant of 21 villages. His first work, *Vijñānagītā*, a philosophical poem, was written in Samvat 1600 (A.D. 1543). He then wrote the present work, which was completed on the 7th day of Kārtika-*sudi*, S. 1648* (A.D. 1591). This was followed by *Kavipriyā*, a work on rhetorical composition (see the

* Date given in verses 10 and 11 of the first chapter, as follows:—

संवत सोरहसै वरष वीते अठतालीश ।
क्रांतिक शुद्धि सप्तमी वार वरनिरजनीश ॥ १० ॥
अति मति गति रति एक करि विविध विवेक विलास ।
रसिकनिको रसिकप्रिया कीनी केशव दास ॥ ११ ॥

following work) in S. 1658 (A.D. 1601). He subsequently wrote *Rāmachandrikā*, a poem on the life of Rāma, and a work on prosody entitled *Rāmāṅkārā-mañjarī*. See *Śivasimhasaroja*, 1st ed., App. p. 10; Dr. Grierson's "Vern. Lit.," p. 58, and Garcin de Tassy's *Litt. Hind.*, 2nd ed., vol. ii., p. 180.

The *Rasikapriyā* is perhaps one of the oldest Hindi works on the erotic style of composition. The theme is a favourite one with modern authors, most of whose writings are based on ancient Sanskrit works on rhetoric, of which the *Sāhityadarpaṇa* of Viśvanātha Kavirāja is one of the most extensive and authoritative. Keśava Dāsa composed this work in the name of his royal patron Indrajit Shāh, who is designated in the colophon to each chapter as being the author.*

The work is divided into 16 chapters (*prabhāva*), the contents of which are as follows:

1. Fol. 1b. *Samyoga-viyoga*; or the meeting and separation of the hero (नायक) and the heroine (नायिका).
2. Fol. 3a. *Chaturvidha nāyaka*; or the four principal classes of heroes.
3. Fol. 4b. *Aṣṭayuvatibheda*; or the eight principal classes of heroines.
4. Fol. 11b. *Prachhanna-prakāśa-darśana*; or the affection, either secretly felt or openly expressed, which arises from thinking, dreaming, hearing, or looking at a picture of a beloved object.

* The colophon to the first chapter reads: इति श्री-मन्महाराजकुमार इंदुजीत विरचितायां रसिकप्रियायां संज्ञोगवियोग वन्नन नाम प्रथम प्रभाव ॥ The others are similarly worded.

5. Fol. 13b. Milanasthāna; or the places favourable for lovers' meetings.

6. Fol. 18a. Hāva; or the actions and emotions indicative of love.*

7. Fol. 23a. Nāyaka-nāyikā-prabheda; or the different types of heroes and heroines into which the principal classes, enumerated in chapters 2 and 3, are subdivided.

8. Fol. 27b. Pūrvānurāga; or love excited towards a person before forming his or her acquaintance, caused by hearsay, magic influence, or the seeing of pictures or dreams. Pūrvānurāga is described as being the first out of four kinds of *Vipralambha śṛiṅgāra*, or love in absence. The other three kinds are treated of in the three following chapters.

9. Fol. 33a. Māna; or indignation, which is either coquettish caprice, or a feeling of jealousy.

10. Fol. 35a. Māna-mochana; or the means of conciliating an indignant lover.

11. Fol. 38a. Pravāsa; or the affection for a lover who is away from home, either on a journey or residing in another country. This chapter also describes *Karuṇā* (the 4th kind of *Vipralambha śṛiṅgāra*) or the sorrowful longing for a deceased lover, or one with whom reunion is uncertain.

12. Fol. 40b, and 13. fol. 44b. Sakhijana; or a description of the male and female friends of lovers who assist as go-betweens to foster and encourage love.

14. Fol. 47a. Navarasa; or the nine *rasas* or sentiments, which distinguish different modes of composition. These are 1. love (*rati*, or *śṛiṅgāra*), 2. mirth (*hāsyā*), 3. sorrow (*karuṇā*), 4. fury (*raudra*), 5. resoluteness (*vīra*), 6. terror (*bhayaṇaka*), 7. aversion (*bībhatsa*), 8. surprise (*adbhuta*), and 9. quietude (*śānta*).

15. Fol. 51b. Chaturvidha kavita; or the four styles of dramatic representation

(*vritti*). These are called Kausiki, Bhāratī, Ārabhaṭī, and Sāttvatī.*

16. Fol. 52b. Rasa anarasa; or various merits and defects of poetical composition. These are termed Pratyānika, Nīrasa, Virasa, and Duḥsandhāna.

In the present MS. the verses of the first chapter only are numbered. There is a copy of this work in the India Office Library, dated Samvat 1808 (A.D. 1751) in which the verses are numbered throughout the 16 chapters, the total being 228.

Most of the subjects treated of in this work will be found fully described and commented on in the "Mirror of Composition," a translation of the *Sāhityadarpaṇa*, alluded to above, which was commenced by Dr. J. R. Ballantyne, and completed by Pramādā-dāsa Mitra. See also S. M. Tagore's "Eight Principal Rasas of the Hindus," and the Introductory chapter to vol. i. of Wilson's "Theatre of the Hindus."

44.

Add. 5587. Foll. 129; 7½ in. by 6; 14 lines, 3 in. long; written in thick letters, in the 18th century, on European paper bearing the watermark "Vanderlin."

कविप्रिया

Kavipriyā.

A treatise in verse on rhetorical composition, by Keśava Dāsa. See the preceding work.

Beg. गजमुख सनमुख होतहों विप्र विमुख हो जात ॥

ज्यौ पग परत प्रयाग मगपाप पहारविलात ॥ १ ॥

वानोजुके चरन (वरण) जुग सुवरन कन परमान ॥

सुकविसुमुख कुरुखेतपरि होत सुमेरु समान ॥ २ ॥

The *Kavipriyā* is one of the earliest Hindi treatises on *alaṃkāra*, or the ten *aṅgas* or

* Fully described in No. 46, chapters iii.—v.

* These are the correct Sanskrit forms of name. The two last are spelt रादिकाभटी and सान्विकी in this MS.

constituents of poetical composition. It is written in an archaic style of Hindi, very similar to the Braj-bhasha dialect, and is based on ancient Sanskrit works treating on this subject. The date of composition, Wednesday, the 5th day of Phālguna-*sudī*, Samvat 1658 (A.D. 1601) is given in the 4th verse of chapter i. (fol. 3a).

प्रगट पंचमी को भयौ कविप्रिया अवतार
मोरह सै अट्टानवैना मागुण सुदि बुधवार ॥

It was written in honour of Praviṇa Rāi Pāturī, a famous courtesan and poetess of Orchha, in the time of Rājā Indrajit Shāh. Śiva Siṃha states in his anthology (Śiva-siṃhasaroja, App. p. 10) that the Emperor Akbar imposed a fine of ten million rupees on Indrajit for refusing to send Praviṇa Rāi to his court, when commanded to do so. Keśava Dāsa thereupon had a private interview with Bīrbal, Akbar's prime minister and favourite companion, and recited a laudatory poem which he had composed in honour of him. Bīrbal was delighted with the poet and his verses, and managed to get the fine remitted, but nevertheless Pravina Rāi was obliged to obey the royal mandate.

The present work consists of 16 chapters (*prabhāva*), of which the first two are introductory, containing genealogies of Rājā Indrajit and of the poet, which are given *in extenso* in Wilson's "Mackenzie Collection of MSS.," vol. ii., p. 111.

The Kavipriyā was lithographed at Benares in A.D. 1865, accompanied by a prose commentary written by Sardār Kavi, of that city, at the request of the Mahārājā Īśvarī Nārāyaṇa Siṃha. Another edition of the text and Sardār's commentary was printed by Nawal Kishor at Lucknow in A.D. 1886.

These two published editions contain an additional chapter, of 96 verses, probably supposititious, which comes after the 14th *prabhāva*, and bears the same number. It contains a *Nakhśikh* (नखशिक्ष), a style of composition greatly admired by all modern

writers on *alamkāra*, in which poetical descriptions are given of the several portions of the body, of the dress, ornaments, and personal charms of the heroine (or, it may be, of the hero), from her toe-nails (नख) to the lock of hair on the crown of her head (शिख).

There are two copies of this poem (both more or less defective) in the India Office Library, each of which contains this additional chapter, but in 129 instead of 96 verses.

In the printed editions the 16th, or last chapter, contains 91 verses. The present MS. ends with verse 69, and does not contain verses 51 to 68 of the printed editions. Dr. Grierson, in his notice of this poet ("Vern. Lit.," p. 58), mentions several other commentaries on the Kavipriyā besides that of Sardār Kavi, none of which appear to have been published.

45.

Add. 5586.—Foll. 116; 7½ in. by 6¼; 15 to 17 lines, 4½ in. long; with ruled margins; dated Samvat 1833 (A.D. 1776).

सुन्दरशृंगार

Sundaraśṛīṅgāra.

A poem on lovers, by Sundara Dāsa, Kaviśvara.*

Beg. देवी पूजन सरस्वती पूजौ हरि के याइ ।

नमस्कार कर जोरि कै कहै महाकविराइ ॥ १ ॥

The author states in the introductory portion of the poem (verses 1—16) that he was a Brahman of Gwalior, and a poet at the court of the Emperor Shāhjahān (A.D. 1628—58), who had conferred on him the title of Kavirāya, and afterwards of Mahākavirāya, or "Prince of Poets." Amongst

* Garcin de Tassy has erroneously confused this poet with Sundara Dāsa, disciple of Dādūji, the author of Sundaravilāsa and Jñānasamudra. See no. 80, art. vi.

modern writers Sundara Dāsa is generally known by the title Kaviśvara.

This work, written in the Braj-bhasha dialect, describes the various classes of male and female lovers, according to the elaborate system of classification found in Sanskrit works on *alamkāra*. It also treats of the art of love, and contains a description of female beauty. It was composed on Thursday, the 6th of Kārtika-*sudi*, Śaṃvat 1688 expired (A.D. 1631). The date is given in verse 16, as follows:—

संवत् सोरह सै वरस वीते षडासीति ।

कातिक सुदि षष्ठी गुरौ रच्यो ग्रंथ करि प्रीति ॥ १६ ॥

The Sundarāśringāra was printed in Bombay, 1864, and published by Kavi Hirāchand Kāñji, with a poem of his own on the same subject, entitled Hirāśringāra.

Another edition was printed at Benares, 1865. These printed editions, as also this copy and one in no. 98, do not agree in the number of verses. In the present copy there are 363,* and in no. 98, 353 verses, whilst the Bombay and Benares editions have 378 and 366 respectively.

Sundara Dāsa is also the author of a Braj-bhasha version of the Sanskrit Tales of the 32 images of the throne of King Vikramāditya, from which Lallū Lāla composed the popular Hindi translation, entitled *Simhāsana-battisī*.

46.

Add. 27,216.—Foll. 74; 9¾ in. by 6½; 18 lines, 4 in. long; neatly written; dated Śaṃvat 1890 (A.D. 1833).

[CAPTAIN MILES.]

जगद्विनोद

Jagadvinoda.

A Braj-bhasha poem on rhetoric, and specially on the *Śringāra-rasa*, or erotic

style of poetical or dramatic composition, by Padmākara Bhaṭṭa.

Beg. सिद्धि सदन सुंदर वदन नंदनदन मुद मूल ।

रसिक सरोमनि सामरे सदा रहहु अनुकूल ॥ १ ॥

Padmākara was the son of Mohana Bhaṭṭa of Mathura* (Muttra), and, according to Śiva Siṃha, was born in S. 1838 (A.D. 1781). He was at first employed in the service of Raghunāth Rāo, known as Appā Sāhib, the Mahratta Peshwa at Nagpur, and afterwards went to Jaipur, where he compiled this work by order of Mahārājā Jagat Siṃha (who reigned A.D. 1808—1813).

The rules of rhetorical composition, as contained in this work, are clearly taken from the standard Sanskrit treatises on *alamkāra*, of which the *Sāhityadarpaṇa*† of Viśvanātha Kavirāja is perhaps the most important.

The Jagadvinoda deals chiefly with the erotic element of composition. It is divided into 6 chapters (*prakaraṇa*), under the following heads:—

1. Fol. 2b. Ālambana-vibhāva (331 verses); or The essential excitants of love. These are the different types of heroes (*nāyaka*), and heroines (*nāyikā*), each of whom is described as possessing certain characteristic qualities which excite the feeling of love. Under this head are also included the seeing of a portrait, or the dreaming of a loved object.

2. Fol. 36b. Uddīpana-vibhāva (57 verses); or The enhancing excitants of love. These are the male confidants of the hero, of whom there are 4 kinds; the female messengers, or go-betweens (*dutī*), divided into 3 classes; the personal adornment and sarcastic remarks

* In Dr. Grierson's notice of this author ("Modern Vern. Lit.," p. 110), he and his father are stated as being "of Bāndā"; and Garcin de Tassy (*Litt. Hind.*, 2nd ed., vol. ii., p. 489) says he was "de Gwalior."

† See the English translation of this work, entitled "The Mirror of Composition," commenced by Dr. J. R. Ballantyne, and completed by Pramadā-dāsa Mitra, Calcutta, 1875.

* Written २६३ by mistake.

made by the heroine, and the influence of special times and seasons.

3. Fol. 42*b*. Anubhāva (75 verses); or The actions indicative of love. These are either natural and involuntary emotions (*sāttvika-bhāva*), or strongly-marked amorous feelings (*hāva*). The former are usually reckoned to be 8 in number, viz.: stupefaction, perspiration, horripilation, faltering voice, trembling, change of colour, tears, and fainting. The author adds a ninth indication, viz., yawning. These involuntary expressions of love are ascribed both to male and also to female lovers.

The strong emotions are the coquettish gestures, expressions of delight, and blandishments of the female lover, of which 10 different kinds are described.

4. Fol. 49*b*. Sañchārī-bhāva, also called Vyabhichārī-bhāva (113 verses); or The accessory emotions, of which there are 33 different kinds, consisting of certain emotions connected with, or subordinate to, the main sentiments (*sthāyī-bhāva*) which characterise the style of composition. These are shame, sorrow, fear, despondency, &c., culminating in madness and death.*

5. Fol. 59*b*. Sthāyī-bhāva (31 verses); or The permanent emotions. These are 9 in number, and constitute the 9 mental feelings which predominate in and distinguish the 9 different *rasas*.

6. Fol. 62*b*. Navarasa-nirūpaṇa (122 verses); or A description of the 9 *rasas* or sentiments essential to rhetorical composition. See no. 43, chap. 14.

The Jagadvinoda has been printed at Lucknow, 1876 (3rd edition, 1882), and at Cawnpore, 1878.

The date of copy (फागुन शुक्र ११ सम्वत् १८९०) appears at the end of the MS.

* Fully described in "The Mirror of Composition," p. 97. See also S. M. Tagore's "Eight Principal Rasas of the Hindus" (Calcutta, 1880), p. 23.

47.

Add. 26,532.—Foll. 72; 5½ in. by 11; 23 to 25 lines, 4½ in. long; written apparently in the 18th century. [WILLIAM ERSKINE.]

Two rhetorical poems in an archaic form of Braj-bhasha.

I. Foll. 1—56. रसिकप्रिया Rasikapriyā of Keśava Dāsa. Another copy of no. 43.

II. Foll. 57—72. An anonymous poem on lovers.

Beg. मेरि भववाधा हरो राधा नागरि सोइ ।

ज्यातन कि स्याइ परे शाम हरित दुति होय ॥ १ ॥

The poem begins with the usual description of the different classes of heroes (नायक) and heroines (नायिका) in dramatic or erotic composition, based on the classification to be found in Sanskrit works on *alaṃkāra*. The author then describes the meeting of the lover and his mistress through the friendly offices of the female companion, or go-between (सखी), and gives a description of each member of the body, and of the personal attire and perfections of the lovers.

The poem is in 253 verses. It bears no title, or name of author, and appears to have been composed about the same period as the preceding, i.e. in the 16th century.

The two poems in this MS. have been copied by the same hand, evidently an illiterate scribe. They abound in orthographical errors, aspirated consonants are written by unaspirates, long vowels for short ones, and *vice versa*.

48.

Or. 2033.—Foll. 120; 8¼ in. by 5¼; about 20 lines, 3½ in. long; dated A.D. 1851.

[SIR HENRY M. ELLIOT.]

I. Foll. 1—92 (1—A1). राजसमान Rājasamāja. A work on rhetoric in Braj-bhasha verse,

based on Sanskrit works on *alamkāra*, written in Persian characters in Shikastah-āmez.

Beg. منت کرون کر جور کے سری شیم سہراس
جا کے چرن کے کرپا جگت بھیو چلن بلاس

This work, which was written specially for Sir Henry Elliot, and is named after him Elliot Rājasamāja in the scribe's colophon, appears to be an enlarged recension of the Bhāshābhūṣhaṇa of Jaswant Singh, the Rathor Rājā of Jodhpur* (A.D. 1638—1681), with the addition of a prologue or introduction (foll. 3—19) containing eulogies on Queen Victoria, the Governor-General of India, and Sir Henry Elliot, with a description of different classes of men and women based on the Kokaśāstra.†

An edition of Rājā Jaswant Singh's Bhāshābhūṣhaṇa,‡ edited by Kavi Hirāchand Kānjī, with an account of the author and a Gujarati commentary, was published at Bombay in 1866. It is in two chapters (*prakaraṇa*), the first, in 41 verses, on the different classes of heroes and heroines and *rasas*, or sentiments; the second, in 169 verses, on the different kinds of *alamkāra*, or styles of rhetorical composition. The present recension is much more extensive. It contains 4 chapters (*bāb*), which are subdivided into *fuṣls* and *kisms*, with the following headings:—

Bāb 1. (fol. 20) Nāyikā-bheda, or The different classes of heroines. Bāb 2. (fol. 35) Nāyaka-bheda, or The different classes of heroes. Bāb 3. (fol. 39) Sāttvika-bhāva, or The involuntary emotions and amorous

gestures of lovers. Bāb 4. (fol. 47) Alamkāra-bheda, or The different styles of rhetorical composition.

The introductory 5 verses (मंगलाचरण) in the printed edition of the Bhāshābhūṣhaṇa begin on fol. 19a, last line, as follows:—

بگھن ھرن تم ھو سدان گنیت ھوی سہائی
بنتی کر جوری کرون دیجو گرتھ بنائی

The first line of the next verse appears on fol. 35b (Bāb 2). Thus the text of the first chapter in the printed edition is brought in with considerable additions in the first three chapters of the present recension. The last chapter agrees more closely with the text of the printed edition.

In the colophon the work is called the Bhāshābhūṣhaṇa of the Rathor Rājā Jaswant. اتی سری راٹھور راو جسونت کرتی بھاکا بھوکن گرتھ سنیورنم

The text of the poem is accompanied by an interlinear Hindustani translation, written in red ink, and probably supplied by the copyist, Saman La'l of Amroha, who states in a colophon at the end of the work that he completed the copy on the 3rd Dec., 1851.

II. Foll. 93—119 (१-२६) पिंगलमंजरी Pīṅgala-mañjarī. A work on prosody in Braj-bhasha verse, in two chapters (*ullāsa*), by Rāma Siṃha Kavirāja.*

Beg. प्रथम सरस्वति कौ सुमिर गणपति कौ शिरनाय ॥
वरणत पिंगलमंजरी ग्रंथ परम सुखदाय ॥ १ ॥

The poem is undated. The text is accompanied by a transliteration and a literal translation in Persian characters, in Shikastah-āmez, probably by the copyist Saman La'l of Amroha. The copy was completed on the 7th Sept., 1851.

* See Tod's "Rajasthan" (Madras ed. 1873), vol. ii., pp. 41—49.

† See no. 28.

‡ Dr. Grierson ("Vern. Lit.," p. 100) notices another work with this title, said to have been composed by Jaswant Singh of Rajatirwa, in Kanauj (c. 1797 A.D.), which was printed at Benares in 1886. This work is not available for purposes of comparison. In Dr. Grierson's opinion the identity of the author with Jaswant Singh of Jodhpur is very doubtful.

* Probably the same author as "the poet Rām Singh of Bundelkhand," who flourished 1800 A.D., noticed in Grierson's "Vern. Lit.," no. 380, p. 100.

Colophon : इति श्रीरामसिंह कविराज कृता पिंगलमञ्जरी
वर्णनोनाम द्वितीयोत्तास समाप्तः

The last page contains a Hindustani list of the 18 Purāṇas, and the number of *ślokas* in each, aggregating a total of 400,000.

A Hindustani letter, dated the 7th Sept., 1847, written by Saman La'l and addressed

to Sir Henry (then Mr.) Elliot, is attached to the volume (fol. 120). The writer, who signs himself a pleader at the Court of the Commissioner of Bareilly, gives a detailed report of his visits to different Civil stations in quest of copies of manuscripts and ancient chronicles, for which work he had been specially deputed.

VII. POETRY.

A. HISTORICAL.

49.

Or. 2175.—Foll. 453; 11 in. by 8; 21 lines, 6 in. long; written in large Nagari, apparently of the 17th century.

पृथ्वीराज रासौ

Prithvīrāj rāsau.

An epic poem on the life and exploits of Prithvīrāj, the Chauhān king of Ajmere and Delhi; commonly attributed to Chand Bardā'i. See Dr. Grierson's "Modern Vern. Lit.," p. 3.

Beg. प्रथम सुमंगल मूल तरु विय धर धने उभयो ॥

त्रिपट साध रम्मिय त्रिपुर वरन पत्ता मुष पत्त सुभ्यो ॥

कुसम रंग भारही सुफल उकति अलंब अमीरा ॥

रस दसन पारस रमिया आस ससन कवि कोरा ॥ १ * ॥

* This verse is properly the second; the first verse, containing the invocation, being omitted. The more correct reading is:—

प्रथम सुमंगल मूल श्रुति वीय ॥

स्मृति सत्य जल सिंचय इ ॥

सुतरु एक धर भस्मां उभयो ॥

त्रिपट साध रम्मिय त्रिपुर ॥

वरन पत्त मुष पत्त सुभ्यो ॥

The Prithvīrāj rāsau (or Prithirāj rāsā) commences with a complete genealogical account of the Chauhān tribe of Rajputs, with which is mixed up a vast amount of Pauranic myth. Then follows an account of the birth of Prithvīrāj, prince of Ajmere, his alliances, wars, and conquests; his accession to the throne of Delhi; his valiant resistance against the attacks of the Muhammadan invader Sultan Shihābud-din Muhammad Ghori, his final defeat and death, with the downfall of Delhi, and the overthrow of Rajput rule. The work is, in fact, as Col. Tod remarks, "a universal history of the period."*

The poem is professedly the work of Chand Bardā'i, the favourite court minstrel and companion of King Prithvīrāj, who perished with his royal master on the battlefield of Dehli, S. 1249, A.D. 1193. But, though Kshatriyas throughout Rajputana, and especially Chauhāns of Kanauj, believe implicitly in the authenticity of the poem, considerable doubts are now entertained as to whether it was really the work of Chand, or of some other bard, living one or two centuries later, who had ascribed the poem to Chand.

* "Rajasthan," vol. i. p. 213. (Madras ed., 1873.)

The last two books, at any rate, in which are described the circumstances attending the death of Chand and the Rājā, and the subsequent defeat and death of Rainsī, the son and successor of Prithvirāj, in combat with Muḥammad Ghori, must have been written by some later bard.*

Kavirāj Murārdān of Jodhpur was the first to cast doubt on the genuineness of this epic. He stated his opinion to Prof. Bühler, that Chand was not its author, and that "the work belongs to the fourteenth century at the earliest."†

In 1886 Kavirāj Śyāmala Dāsa of Mewar wrote a severe criticism on the poem, disputing the reliability of its historical statements, and the accuracy of its dates.‡ He was of opinion that it was "fabricated several centuries after Chand's time," and was probably composed "at some date during the thirty years between S. 1640 (=A.D. 1583) and S. 1670 (=A.D. 1613)." This attack was replied to, the year following, by Pandit Mohana Lāla Paṇḍyā.§

* The author of the *Tabakāt i Nāsiri*, a reliable historian, who wrote in A.H. 658, describes the death of Prithvirāj as taking place on the battle-field of Delhi in A.H. 588, or A.D. 1192. See Elliot's "Hist. of India," vol. ii., p. 297.

According to this epic, Prithvirāj was not killed in battle, but was sent a prisoner to Ghazni, where he was blinded and kept in chains. The last book but one, called *Bānbēdh*, relates how Chand, on hearing of the capture of the king, was occupied for two months in writing up his history, both past and future. Then, having entrusted the work to the keeping of his eldest son Jalha, he bade farewell to his wife and family, and set out as a *sannyāsī* to Ghazni. There, having gained the confidence of Muḥammad Ghori, he managed to concoct a plan whereby the blind king succeeded in shooting the Sultan at a public display of archery, and, immediately afterwards, both he and Chand perished by self-inflicted blows with a dagger. See Rāmanārāyaṇa's "Prithwi Raj Charitra," pp. 249—255.

† See the Journal of the Bombay R. A. S., vol. xi. (1875), p. 283.

‡ "The Antiquity, Authenticity, and Genuineness of the Prithī Rāj Rāsā." Journal of the A. S. B., vol. lv. (1886), p. 5.

§ "The Defence of Prithirāj Rāsā of Chanda Bardāi." Benares, 1887.

There is certainly considerable uncertainty, if not absolute incorrectness, in the dates given in the epic. The birth of Prithvirāj is said to have taken place in S. 1115 (A.D. 1058). In this MS. the date is mentioned in Bk. i., v. 170 (fol. 22a) as follows:—

एकादस सय पंचदस विक्रम शाक चनंद ॥

तिहि सुत रिपुजय हरण कूं भयो प्रियोरान नरिंद ॥*

The death of the Raja is said to have occurred in S. 1158 (A.D. 1101), but there is no doubt that Prithvirāj was slain on the battle-field of Delhi in A.D. 1192 or 1193,† or about 90 years after the time stated in the poem.

Pandit Mohana Lāla, commenting on the verse quoted above in his critical edition of a portion of the poem, offers an ingenious explanation of this discrepancy of 90 years. He suggests that the word चनंद coming after the Vikrama date 1115 stands for the number 90 (i.e. च = 0, नंद = 9) which should be added to the dates given in the poem.‡ This peculiar method of computation, however, does not appear to have been adopted by any other Hindi author. It is noticeable also that the writer of the colophon to the book called *Dhankathā* (fol. 67b), adopting the same chronology, without the use of the term शाक चनंद, gives the date S. 1138 for the year in which the king discovered the hidden treasure at Nagor.§ The colophon reads:—

इति श्रीकवि चंद विरचिते प्रियोरान रास के भूमिखपन
दर्शन सकुन दर्शन धनकथा व्रननं नाम पंड ॥ संवत् ११३८ धन
कथा ॥ वार २ एक घाटू एक नागोर ॥

* The last line is too long for the metre. In the Tod MS. (v. 49), and in other reliable MSS., the word सुत does not occur.

† According to the *Tabakāt i Nāsiri*. See also J. Morison's "Genealogies in the Prithvirājavijaya," Vienna Oriental Journal, vol. vii. (1893), p. 188, and Cunningham's "Arch. Survey," vol. i., pp. 159 and 175.

‡ "The Prithvirāj Rāsāu," Benares 1887, p. 139.

§ Cf. also the chronology of the kings of Mewar in MS. no. 19, in which S. 1151 is given as the date of the death of Prithvirāj.

The *Prithvirāj rāsau* is said to have been originally divided into 69 books (*prastāva*, also called *khaṇḍa*), containing altogether 100,000 verses; but MSS. differ widely as to the number, arrangement and names of the books, and the number of verses in each.

The Tod MS. in the Library of the R.A.S. (no. 120), dated S. 1883, is divided into 65 books, whilst the Bodleian MS. (Wilson Coll. no. 52), undated, but apparently written about the same time, has 68 books.

In the present copy the books are not numbered, they do not follow the generally adopted order of arrangement, and are considerably abridged, most of the books having less than half the number of verses contained in the Tod and Bodleian MSS. Several books are also omitted, the total number amounting to only 44. The MS. is carelessly written, and defective, ending abruptly with v. 159 of the *Bānbēdh*, the last book but one of the poem. The volume contains 503 leaves, of which 25 to 40, 89 to 104, 241 to 256, 478 and 479 are missing. It is partly worm-eaten towards the end, and in places portions of the text are torn away from the sides.

No edition or translation of the entire poem has been made. An important work in Hindi, by Rāmanārāyaṇa Dugar of Udaipur,* has, however, been just published, containing an account of the historical events recorded in the poem, with an introduction and critical notes by the author. The work has been compiled from a MS., containing 68 books, in the Victoria Hall Library at Udaipur.

A portion of the poem, edited by Mr. J. Beames (bk. i.), and Dr. Hoernle (bks. 26—35), appeared in the *Bibliotheca Indica* (1873, etc.). Another edition, with critical notes, was commenced by Pandit Mohana Lāla Paṇḍyā (Benares, 1877), but ceased with the 6th fasciculus of the first book.

A translation of part of the first book was

* "Prithwi Raj Charitra," pp. 89, 257, Udaipur 1899.

published in the *Indian Antiquary*, vol. i. (1872). Notes on the grammar of the epic, with occasional translations from the 1st and 15th books, and criticisms, by Dr. Grouse and Mr. J. Beames will be found in the *Journal of the Asiatic Society of Bengal*, vols. 37 to 42.

50.

Or. 388.—Foll. 58; 11 in. by 6½; 11 lines. 8 in. long, with ruled margins; dated A.D. 1848. [GEO. WM. HAMILTON.]

आल्हाखंड

Alhakhaṇḍa.

An account of the war waged by *Prithvirāj*, king of Delhi, against *Parmāl*, *Rājā* of Mahoba in Bundelkhand, and of the exploits of *Ālha* and *Ūdal*, princes of Mahoba.

Heading: अथ रायसौ चंद्रकृत अल्हाकौ लिख्यते ॥

Beg. कहै चंद गुन छंद पटि क्रोधउ दंगल सोइ ।

चहूँवाँन चंदेल कुल कंदल उपजन होइ ॥ १ ॥

ग्यारा सै चालीस इक जुस अतुल भर रोह ।

कातिक सुदि बुधि त्रयोदसी संहर संमरसोइ ॥ २ ॥

The defeat of *Parmāl*, the Chandel *Rājā* of Mahoba by *Prithvirāj*, the Chauhan king of Delhi is a favourite theme for ballad-mongers of Rajputana. Hence there are several versions of this historical event, of which some have been printed.*

The poem is in 330 verses, and is said to be a portion of the *Prithvirāj rāsau* of Chand. (See the preceding work.) The date of the outbreak of hostilities, viz. S. 1141, given in verse 2, quoted above, is certainly in accordance with the chronology of that epic, but it is a noticeable fact that the *Ālha-khaṇḍa* is not to be found in the more

* See Grierson's "Vern. Lit.," p. 5; "Ind. Ant.," vol. xiv., pp. 209, 255; and W. Waterfield's translation of part of a Kanauj version in the *Calcutta Review*, vols. 61—63.

reliable copies of that poem, viz. the Tod MS., now in the Library of the Royal Asiatic Society, and the Wilson MS. in the Bodleian Library; nor is it in the copy in this Library (no. 49), or in the Jaipur MS.*

An abstract of the story of the prowess of Ālha and Ūdal, as narrated in this poem, will be found in Cunningham's "Arch. Survey," vol. vii., pp. 13—20.

Colophon: इति श्री प्रथोराज रायसौ आल्हकौ समय संपूरनम् समाप्तम् . . . ॥ वसंत ऋतौ मासोत्तरेमासे मधुमासे शुक्ल पक्षे १२ शनिवासरे तद्दिने लिखितं ग्रंथं . . . शंवत् १९०५ शके १९१० स. १८४८ ईस्वी तारिख १५

51.

Or. 389.—Foll. 16; 11 in. by 6¾; 10 lines, 7¼ in. long, neatly written, with ruled margins, dated S. 1705 (A.D. 1848).

[GEO. WM. HAMILTON.]

छत्रसाल की लड़ाई

Chhatrasāl kī larāi.

An account in verse of the battle between the Bundela Rājā Chhatrasāl and Muḥammad Khān Bangash; written in the Kanauji dialect.

Heading: अथ श्रीराजा छत्रसालजु व महमद खां व बंगस को लड़ाई लिख्यते ॥

Beg. दोहा ॥

जब तक नृप छत्रसाल को परी नहीं बगमेल ॥

तब लग बेलि बेलीनियां करता रहा दलेल ॥ १ ॥

A biographical account of the famous chieftain Chhatrasāl was written during his lifetime by the court poet Lāl Kavi, under

* In Mr. J. Beames's "List of Books in Chand's poem" (A. S. B. Journal, vol. xli., p. 204) he mentions "Alhā Udāl" as forming the 21st Book. As this Book is not in MSS. 2 and 4 referred to by him, he must have found it in the other three copies to which he had access, which unfortunately are not available for comparison with this MS.

the title Chhatraprakāśa. It was published at Calcutta in 1829 under the editorship of Captain W. Price. A translation of the work was made by Captain Pogson, Calcutta 1828.

After a brief genealogical sketch of the Bundela rulers from the earliest times, Lāl Kavi narrates the birth of Champat Rāya,* the father of Chhatrasāl, and the frequent wars with the Emperor Shāh Jahān that took place during his reign in futile attempts to get free from the Mogul supremacy imposed by the Emperor Akbar.

The historian goes on to relate the accession of Aurangzeb, the third son of Shāh Jahān, to the throne of Delhi, after the defeat of his eldest brother Dārā Shikoh at the battle-field of Dholpur (A.D. 1658). Rājā Champat Rāya joined forces with Aurangzeb in this memorable fight, and his son Chhatrasāl, who was then but a youth, is said to have been present on the battle-field and to have been conspicuous for his daring and valour.†

After the death of his father, during the reign of Aurangzeb, Chhatrasāl married, and entered the service of Jaisingh, Rājā of Amber. He subsequently went to Aurangabad, and formed an alliance with Bir

* According to Beale ("Biog. Dict.," 2nd ed., p. 115), Chait Singh, and according to Tod ("Rajasthan," Madras ed., 1873, ii., p. 441), Gopināth was the father of Chhatrasāl.

† According to Tod (Madras ed., ii., p. 444), Chhatrasāl was then "governor of the imperial capital," and he, as also one of his sons, was killed in this battle. His account of the life of Chhatrasāl was doubtless derived from unreliable sources. His genealogy also of the immediate ancestors, and of the descendants of that chieftain, is quite different from that to be found in the Chhatraprakāśa of Lāl Kavi, and in the present manuscript.

Dr. Grierson also, on the authority of Tod, states that Chhatrasāl "was killed in 1658 A.D." He gives an account of Lāl Kavi's work, but, as he had not seen the poem, he had no means of discovering the errors in Tod's history. See his "Vern. Lit.," nos. 197 and 202 (pp. 76 and 77). See also Pogson's note (p. 31 of his translation) on the same mistake in Dow's history.

Baldeo for the purpose of overthrowing the Muhammadan yoke. With this object in view he crossed the river Nerbudda, and returned to his native land. This, according to the poet Lāl, occurred in S. 1728 (A.D. 1671), when Chhatrasāl was 22 years of age.* He was proclaimed king in the place of his father, and the Bundelas, rallying round his standard, attacked the Nawab Bahādur Khān, who was defeated and fled to Sindh.

On the death of Aurangzeb (A.D. 1707) his son and successor, Bahādur Shāh I., was friendly disposed towards Chhatrasāl, and requested him to seize the fort of Lohgarh. He was successful in this expedition, and returned with honour to his own country, and took up his residence at Mow. This is the last incident recorded in the Chhatraprakāśa of Lāl Kavi, but Captain Pogson, in his translation of that work, has carried on the history of the Bundelas up to his time, including the account of the battle which forms the subject of this poem.

The present work is anonymous. It is divided into two chapters, containing 129 and 37 verses respectively. In it is narrated the alliance formed by Chhatrasāl with the Maratha Peshwa Bājī Rāo I., and the total defeat of Muḥammad Khān Bangash, the Rohilla chief of Farukhabad, in A.D. 1734.†

This copy was completed on Sunday, the 15th Āshāḍha-sudi, S. 1905 (16th July, 1848).

Colophon: इति श्रीवंगस छत्रसाल की लड़ाई वर्णनं संपूर्णम् . . . श्री संवत् १९०५ शके १७७० साषाढ शुक्ल १५ रवि-वासरे तहिने समाप्तम्

* Stated in chap. xii., v. 20 of the Chhatraprakāśa (p. 144 of the Calc. ed.) as follows:—

संवत् सत्रह सै लिखे साठ सागरे बीस ।

लगत बरष बाईसई उमड चली सवनीस ॥ २० ॥

† See Elliot's History, viii., pp. 46, 48; Hunter's Gazetteer (2nd ed.), "Banda," vol. ii., p. 48, and "Bundelkhand," vol. iii., p. 155.

Appended to the poem are 5 *dohās* in praise of Bhagavān. Then follows a poem of 25 verses (fol. 15), containing a short allusion to the origin of the Bundela race, followed by eulogies on Chhatrasāl, and his lineal descendants to the throne of Panna, viz. his son Hirde Shāh, his grandson Subhā Singh, and great-grandson Amān Singh, the ruling chieftain at the time the poem was written (S. 1811, A.D. 1754).

Poem begins:—

श्रीसतगुर सरस्वति गणनायक

शिव सारदा सर्वसुख दायक ॥

करजुग जोरि तुम्हहि मै धाँज

हिरदै प्रेम बुद्धि वर पाँज ॥ १ ॥

Colophon: इति श्री छत्रसाल महाराजकी वंशवर्णनम्

The date of composition, Sunday, the 5th Māgha-sudi, S. 1811, is given in the last verse as follows:—

इंदु इंदु वसु इंदु धरि संवत् यह निरधारि

माघ शुक्ल कवि (? रवि) पंचमी कीनौ शुजस विचार २५

52.

Or. 390.—Foll. 28; 11 in. by 6 $\frac{3}{4}$; 10 lines, 8 in. long; written in a clear Nagari hand, with ruled borders; dated A.D. 1849.

[GEO. WM. HAMILTON.]

रतन सैन व सुलतान साह

Ratan Sen va Sultān Shāh.

An historical poem by Keśava Bhaṭṭa in Braj-bhasha, describing the invasion of Chitor by the Emperor 'Alā-ud-dīn of Delhi in order to obtain possession of Padmāvatī (here called Padmini), the wife of King Ratan Sen, and the heroism of Gorā and Bādal in defence of the Mahratta cause.

Heading: अथ श्री रतन सैन व सुलतान साह बादशाह का जुद्ध कपट परस्पर लिखते ॥

Beg. दोहा ॥

पारस काविल सिंधु मिल नूम(?) सहित मुलतान
दल नौ लष ससो हजार है चढ़ी साह मुलतान ॥ १ ॥
सला दीन सौ पातसाह करि पदमनि को चाह
रतन सैन जेकौ तहा गढ चोतोरै जाहि ॥ २ ॥

Verses 3 to 26 are wanting, the copy having apparently been made from an imperfect MS. Blank leaves are left for their subsequent insertion, the poem being continued at verse 22 (native foliation ३).

The work contains 197 verses in *dohā* and *kunḍaliyā* metres, and appears to be based on the popular poem *Padmāvatī* of Malik Muḥammad, Jāyāsī. Nothing is known of the author, whose name occurs in the last two verses.

End.

कवि कसो कविता करी गोरे को जस गाइ ॥

और सुकीरत फिर करौ जो देवी होइ सहाइ ॥ १९७ ॥

The date of transcription is given in the scribe's colophon, in the Saṃvat, Śaka, Christian, Hijrah, and Faṣlī eras, viz. Thursday, the first day of Phālguna-*badi*, Saṃvat 1905; Śaka 1770; the 8th of February, A.D. 1849; Hijrah 1265; Faṣlī 1256.*

53.

Or. 1882.—Foll. 64; 8½ in. by 5½; 13 lines, 3½ in. long; written in Persian Naskhi characters, apparently in the beginning of the 19th century. [SIR HENRY M. ELLIOT.]

شهیدی امام حسن و حسین

Shahīdī Imām Hasan o Husain.

A Panjabi poem, containing an account of the martyrdoms of Ḥasan and Ḥusain, sons of the Caliph 'Alī.

* An evident mistake for 1258.

Beg. خالق خلقت ظاهر کرکی ست اسمان سواری
سورج چن چراغ بنائی کردی دور انداری
نور نبی تھی خلقت سازی جو کچھ عالم سارا
اول نور محمد والا روشن اھا تارا

The poem is written in the pure Panjabi spoken in the Dehrajāt. It bears no date, and the only indication of the poet's name is his *takhalluṣ*, *Bakhtāwar*, which occurs in fol. 3a, line 6.

On the fly-leaf appears the signature of Sir Henry Elliot, with the date 1863.

B. RELIGIOUS.

54.

Add. 6649.—Foll. 220; 10 in. by 5½; about 16 lines, 5 in. long; written in the Kaithi character; dated Saṃvat 1833 (A.D. 1776). [J. F. HULL.]

हरिचरित्र

Haricharitra.

A translation of the 10th Skandha of the Bhāgavatapurāṇa into Braj-bhasha verse, by Kavi Lālach.

After invocations to Gaṇeśa, Durgā and Bhavānī, and the heading श्री पोषी श्री भागवत कथा लालच क्रीत [sic] प्रगाशने, the text begins:—

चौपाई ॥ प्रथमही पनेम नावो ताके ।

शरव जीव म्हरपना जाके ॥

गनपती कै मै पनेम नावो ।

शुरुश कथा गोपाल गुन गावो ॥

Nothing is known regarding the author. His name Lālach is probably a *takhalluṣ*, or poetical designation. He states in the prologue (fol. 2a) that he commenced writing this work in Āshāḍha, Saṃvat 1787 (A.D. 1730).

शंवत शतरह शै शताशी जहीसा
कथा आरंभन कीन्हे उनहीसा
माश साशाद कथा अनुशारी
हरौ वाशर रजनी उजीसारी

The same date occurs in the following copy (no. 55), but this is probably a mistake for Samvat 1587 (A.D. 1530), which is the date given in the other two copies in this Library, the reading in which is पंदरह (पंद्र) शै शताशी जहीसा. The work has been translated into French, with a long introduction, by Théodore Pavie (Paris, 1852) under the title "Krischna et sa doctrine." In the copy from which this translation was made the date of composition is also given as S. 1587.*

The 10th Skandha of the Bhāgavatapurāṇa contains a detailed account of the life of Kṛishṇa. It is extremely popular, and translations have been made, both in prose and in verse, into most of the vernaculars of India. Of the Hindi versions the most famous is the Prema-sāgara, or "Ocean of love," a prose translation in modern Hindi made by Kavi Lallū Lāl in A.D. 1803, from a Braj-bhasha version by Chaturbhuja Miśra. It has been translated into English by E. B. Eastwick (London, 1851), by W. Hollings (Calcutta 1867), and by Frederic Pincott (London, 1897).

This copy of the Haricharitra is in 91 chapters (*adhyāya*), the Sanskrit original containing only 90.† It is carelessly written in an archaic form of Kaithi, and is full of mistakes.‡

* Tassy ("Litt. Hind.," 2nd ed., vol. ii, p. 223) has "1527 du samwat (1471)."

† As also in Pavie's French translation.

‡ The form of the initial *i* is particularly noticeable. Cf. the Nandināgari form of this letter, of A.D. 1610, in Burnell's "South-Ind. Pal.," plate xxi. The palatal श is always used for the dental स and the cerebral ष. The long ई is incorrectly written for the short इ; conjunct consonants for two or more simple ones, as न्म for मह, and *vice versa*.

The copy was made on the 8th day of Māgha-*badi*, S. 1833, for Lālā Jawāhir Mal, an Ambashṭha Kāyastha of Jatakhali, by Dipchand Dās, an Ambashṭha Kāyastha of Jafarganj, at the time employed at a school at Naginabagh.

Colophon : इती श्री भागवत शंपुरन शमापतह ... शंवत १८३३ शाल शमै नाम मोती माष वदी अठमी रोज को तैसार हुआ ली: दशखत दीपचंद दाश कारेय समष्ट शाकीन जाफ-रागंज हाल चटशाल नगीनावाग पोषी लीखासा लाला जवा-होर मल कारेय समष्ट शाकीन जटाखाली

55.

Add. 6647.—Foll. 150; 11½ in. by 8¼; 24 and 25 lines, 6 in. long; written in the Kaithi character; dated Samvat 1835 (A.D. 1778). [J. F. HULL.]

Another copy.

The invocations are addressed to Gaṇeśa, Bhavānī, Gaṅgā, and Mahādeva. This manuscript has five additional chapters. The copy was made on the 4th day of Kārtika-*sudi*, S. 1835, by Dipchand Dās, the same scribe as that of the preceding copy. He here describes himself as being a resident of Maksudabad, i.e. Murshidabad, which was then under the administration of the Nawab Mubārīk al-Danlah.*

Colophon : इती श्री पोषी श्रीभागवत शंपुर[न] शमा-पतह . . . शंवत १८३५ शाल शमै नाम कातीक शुदी चौठ रोज को तैसार हुआ दशखत दीपचंद दाश कारेय शाकीन खाश बाजार तालके मकसुदावाद समल नवाव मवारक दीला वाहादुर

56.

Add. 6648.—Foll. 141; 11½ in. by 8¼; 25 lines, 6½ in. long; written in the Kaithi character at the close of the 18th century. [J. F. HULL.]

* Died A.D. 1793. See Beale's "Biog. Dict.," 2nd ed., p. 256.

Another copy.

This copy contains 91 chapters, as in no. 54. The invocations are addressed to Sarasvatī and Durgā, in addition to the deities mentioned in the preceding manuscript. It was evidently written by the same scribe, Dīpchand Dās, and apparently about the same time, but has no colophon.

The first verse of the text varies slightly. It begins :—

प्रथमही पनैमी नावो ताके ।
शर्व लोकवो दरवश जाके ॥

57.

Add. 9825.—Foll. 201; 11 in. by 7 $\frac{3}{4}$; 18 lines, 6 in. long; written in the Kaithi character, with red and green coloured margins, dated Samvat 1835 (A.D. 1778).

Another copy.

This manuscript also contains 91 chapters, but the text differs somewhat from that in the preceding copies, especially in the last ten chapters, and in their divisions.

Heading: श्री शर्वव्यापी को लो ॥ श्री श्री पुस्तक श्री भागवत कथा ॥

Beg. प्रथमही पनैम नावो ताके
शर्व लोकवो दरवशु जाके
गनपती कै नै चरन मनाव
मुरझ कथा गोपाल गुन गाव

At the beginning is a coloured representation of the god Gaṇeśa with a female devotee, both seated on lotus blossoms.

The copy was made in Vaiśākha, S. 1835, by Chunnī Rām Shāh.

Colophon: इती भागवोत [sic] कथा शंपुरन ... शंवत १८३५ शाल मोती वैशाख दशखत चुंनो राम शाहा

58.

Add. 6651.—Foll. 383; 11 in. by 7; 16 lines, 5 in. long; written in Kaithi-Nagari characters; dated Patna, Monday, the 7th Kārtika-badi, S. 1778 (A.D. 1721).

[J. F. HULL.]

रामचरितमानस

Rāmācharitamānasa.

A poem on the life and exploits of Rāma, in Braj-bhasha, popularly known as the Rāmāyaṇa of Tulasī Dāsa.

Beg. वनैनामशर्वथा * रंशाना छंदशमापी † ॥

मंगलानाय कचारो वंदे [वाणी] वीनायको ॥ १ ॥

Tulasī Dāsa, the most popular of Hindi poets, was a Brahman by birth, and flourished during the reign of the Emperors Akbar and Jahāngīr. A full account of his life and writings will be found in Dr. Grierson's "Modern Vernacular Literature of Hindustan," p. 42. See also Dr. Wilson's "Sects of the Hindus," vol. i. (London, 1861), p. 63, and Frazer's "Literary History of India," p. 365.

This celebrated epic poem is written after the model of the Sanskrit Rāmāyaṇa of Vālmiki, and is similarly divided into seven cantos (*kāṇḍa*). It was commenced in Samvat 1631 (A.D. 1574-75), but the date of completion is unknown. The correct title of the poem appears in this copy in the colophon to each kāṇḍa.

According to an old rhyme, quoted by Dr. Grierson, Tulasī Dāsa died "on the 7th of the light half of Āśvina, in Sambat 1680 ... at Asī, on the bank of the Ganges."‡

* वनैनामशर्वथानां in printed editions.

† More correctly छंदशमपि.

‡ Mātādin Miśra, the author of the Kavitva-ratnākara (Lucknow, 1876), has the following slightly different reading of this couplet, the word *asī* meaning 80 :—

संवत् सोरह सै ससी ससी वयस के तीर ।

आवण मुझा सप्तमी तुलसी तजै शरीर ॥

According to this author the couplet was composed by Tulasī Dāsa in prediction of his death, which took place on the self-same day.

If this reading be correct the poet was 80 years old when he died, and was therefore born in S. 1600. This date of birth is also arrived at by Dr. Wilson, who states in his notice of Tulasī Dāsa in his "Sects of the Hindus," that he "commenced his Hindi version of the Rāmāyaṇa in the year of Samvat 1631, when he was thirty-one years of age."

The text of the present copy agrees generally with that of the printed editions, but occasionally several *chaupāis* and *ślokas* are wanting, which are to be found in published editions. It is written in a legible form of old Kaithi handwriting, with an utter disregard to correct orthography. The palatal श is always employed for the dental स, a peculiar form of that letter being used in the word श्री.

The following dates of transcription appear in the colophons of some of the *kāṇḍas* :—

Kāṇḍa i.—Sunday, Vaiśākha-sudi, *pūrṇimā*, Saṃvat 1778 (fol. 129b).

Kāṇḍa ii.—Wednesday, the 14th Bhādra-sudi, S. 1778 (fol. 232a).

Kāṇḍa vi.—Friday, the 13th Āśvina-sudi, S. 1778 (fol. 332b).

It appears from the colophon at the end of the MS. that the copy was made by Paṭṇī Mal Kāyastha, at the Gurhāt quarter (*mahalla*) of the city of Patna, and was completed on Monday, the 7th of Kārtika-*badi*, Saṃvat 1778.

Colophon : इती श्री रामायन क्रीत तुलसी दास भाखीत
शाही कांड समाप्त . . . इती श्री पुस्तक लोखा [erasure,
illegible] जी ने अमल श्री [space left] अमल परखतीनी[?]
शंवत १७७८ शमै नाम कातीक वदी शतमी रोज शो[म]वार
को पुस्तक तैयार कीखा ली: पटनी मल कायस्थ मोकाम
पटना मोहंला गुरहाट वाशी गंगाटट शुभमस्तु श्रीधोरस्तु: ॥

Over the colophon, on the top of the page, is written by the same scribe पातीशाह महमद शाही हरीनाथ जी. Harinātha was probably the name of the owner of this copy, which was made during the reign of Muḥammad Shāh, Emperor of Delhi (A.D. 1719—1748).

Garcin de Tassy ("Litt. Hind.," 2nd ed., vol. i., p. 579) has erroneously read पातीशाह (i.e. Pādshāh) as पोथी शाह, and describes this MS. as "Pothi Schāh Muhammad Schāhi, Histoire de Muhammad Schāh," of which he states Harinātha is the author.

59.

Add. 5577.—Foll. 325; 13 in. by 8 $\frac{3}{4}$; 18 to 27 lines, 6 $\frac{1}{2}$ in. long; written in Kaithi characters; dated Tuesday, the 3rd Kārtika-sudi, Saṃvat 1816 (A.D. 1759).

Another copy.

The introductory poem of the first kāṇḍa differs somewhat from that in the printed editions. Those of the second, fourth, fifth, and seventh kāṇḍas are omitted, and also the first verse of the introduction to the sixth kāṇḍa.

The copy was made by Kripā Dāsa, who describes himself as a follower (सेवक) of Jugal Dāsa, and resident of Sripur, a village west of the mountain Gokula. The Śaka year 1681, and also the Bengali year 1167, are expressed as well as the Saṃvat year 1816.

Colophon : सम्वत १८१६ शाके १६८१ समै नाम कार्तिक
सुदि तृतीया कुजवासेरेचपुनस्तीथी सुराचार्येषुवारेषु लिखते पुस्तक
मोति ॥

हस्ताक्षर कृपा दास प्रतापवली जुगल दासजी सेवक गतीसंत
सरशाकी [?] शाकीन श्रीरीपुर गोबुल पहारी के पश्चिम
नीकट शन १९६७ शाल

60.

Add. 8924.—Foll. 149; 8 $\frac{3}{4}$ in. by 5 $\frac{3}{4}$; 14 lines, 3 in. long; written in Persian Shikastah-āmez characters; dated Saṃvat 1855 (A.D. 1799).

रामायण

Rāmāyaṇa.

A Braj-bhasha poem by Rā'e Singh, founded on the Rāmāyaṇa of Vālmiki.

Heading : पोथी रामायन रायसिंह कृत

Beg. پرتھم نام نرمل ناراین

پن کچھ کتھا کہون راماین

نرنکار جگدیس نرنجین

پارنہ (؟) داتا دوکھ بھنجن

This copy was made by Dhanī Dīn at Rawatpur, Parganah Muhsinpur, in the Kora subdivision (*sarkār*) of the Allahabad district (*ṣūbah*), and was completed on Sunday, the 12th of Bhādra-sudi, S. 1855.

Colophon: ات سری رامین رایسنگھ کرت
سنپورنگ متی دوداسی سدی بهادون سمبت ۱۸۵۵
بروز یکشمبه مقام راوتپور عمل پرگنه محسنپور
سرکار کورا مضاف صوبه الہ آباد بخط احقر العباد دھنی
دین وغیرہ برادران [words obliterated] بجہت خاطر
خود تحریر یافت ہر کسی کہ دعوی کند باطل است

61.

Add. 26,539.—Foll. 426; 13 in. by 9; 25 to 31 lines, 7¼ in. long; written in large characters with ruled margins, well bound in tiger-skin; dated Sunday, the first day of Jyeshtha-badi, Samvat 1867 (A.D. 1810).

[WILLIAM ERSKINE.]

अवतारचरित्र

Avatāracharitra.

An account in verse of 24 incarnations of Vishṇu, by Narahari Dāsa.

The work is preceded by three hymns in praise of Gaṇapati, Sarasvatī, and Gurudeva. The heading and beginning of the first hymn are as follows:—

अथ अवतारचरित्रग्रंथं लिख्यते ॥ प्रथमं गणपतिस्तुतिं लिख्यते ॥
गुणसादिक ॥ शुद्धादंष्ट्रप्रचंडमेकदसनं महंभगवत्स्थलं ॥
सिंदूरारुणतुंडमुंडितमुषं भृगस्यगुंजारवं ॥

Text begins (fol. 5a) as follows:—

अथ प्रथमं ब्रह्मावतारोत्पत्ति ॥
हरि धरत चित्र लीलानियान ॥ चतुरानन उपज्यौ नाभिपान ॥
विधि भरो प्रजापति अति प्रतिष्ठ ॥ सो सृजत भयौ मानसी सृष्टि ॥
नव द्रव्य बीज निर्माण कीन ॥ बटवरत नित्य साया नवीन ॥

The twenty-four Avatāras or incarnations of Vishṇu described in this work are:
1. Varāha, the boar; 2. Sanaka, Sananda,

Sanātana, and Sanatkumāra, the four mind-born sons of Brahmā; 3. Yajña, or sacrifice; 4. Nara and Nārāyaṇa, two ancient rishis; 5. Kapila, the sage; 6. Dattātreya, the sage; 7. Rishabha, the king; 8. Dhruva-varadāna, the bestower of a blessing on Dhruva, the polar star; 9. Prithu, the king; 10. Haya-grīva, the horse-necked; 11. Kūrma, the tortoise; 12. Matsya, the fish; 13. Nara-siṃha, the man-lion; 14. Vāmana, the dwarf; 15. Harigajamoksha, the rescuer of the elephant from the alligator;* 16. Hamsa, the swan; 17. Manvantara, the period of a Manu, i.e. 4,320,000 years; 18. Dhanvantara, the physician of the gods; 19. Paraśurāma, or "Rāma with the axe"; 20. Veda-vyāsa; 21. Rāma; 22. Kṛishṇa; 23. Buddha; and 24. Kalkī, a future incarnation, to appear at the end of the Kaliyuga.

The minor Avatāras are very briefly described. The greater part of the work is occupied with an account of Vishṇu's incarnations as Rāma and Kṛishṇa. The former (foll. 61b to 321a) appears to be an adaptation of the Rāmāyaṇa of Vālmiki, and is similarly divided into 7 kāṇḍas. The latter (foll. 321a to 421a) is an adaptation of the 10th Skandha of the Bhāgavatapurāṇa arranged in 93 adhyāyas. The accounts of all of these Avatāras from the 7th are stated in the colophons of each to have been taken from the Bhāgavatapurāṇa.

The generally accepted number of Avatāras is ten, noted in the following order:—
1. Matsya; 2. Kūrma; 3. Varāha; 4. Nara-siṃha; 5. Vāmana; 6. Paraśurāma; 7. Rāma; 8. Kṛishṇa; 9. Buddha; 10. Kalkī.

The MS. is neatly written, the divisions of the verses, as well as the headings and endings of each section or chapter being in red ink. The date of composition, Tuesday, the 8th day of Āshāḍha-badi,

* Or Gajendramokshaṇa. See Aufrecht's Cat. Cat., p. 141a. There are several vernacular versions of this legend.

Samvat 1733 (A.D. 1676) is given at the end of the work (fol. 425b).

A colophon at the end of the poem states that it was copied by Gaṅgā Viṣṇu, a Gujarat Brahman of Lochanpur, on Sunday, the first day of Jyeshtha-badi, Samvat 1867, or Śaka 1731, for the benefit of Rāmakṛishṇa, son of Gumānī Rāmaji.

After the colophon is a poem, headed रामावतार की संख्या, said to be taken from the Padmapurāṇa, containing fanciful calculations on the principal events in the life of Rāma.

On the fly-leaf is written, in Mr. Erskine's handwriting:—"Presented by Cap^t James Tod to W^m Erskine Esq. Bombay 28 Jan^y 1823. This copy was found lying on the Musnud on the day of the bloody battle of [left blank] where it had remained after being read and recited the night before to the gallant Rajpoots. It was presented to the Resident Cap^t Tod, who gave it to me. It is bound in Tyger-skin, a fit covering for the works of the warrior-poet Chund. W. E."

62.

Add. 6650.—Foll. 279; 8 in. by 5; 17 to 19 lines, 3½ in. long; written in Kaithi characters; dated Samvat 1795 (A.D. 1738). [J. F. HULL.]

महाभारत

Mahābhārata.

A Braj-bhasha metrical translation of five books of the Mahābhārata, by Sabal Singh, the Chauhān.

It appears from the Śivasimhasarojā, App. p. 126,* that Sabal Singh was born in Samvat 1727 (A.D. 1670). Some suppose that he was Raja of Chandgarh, others of Sabalgarh, but Śiva Simha is of opinion

* See also Dr. Grierson's "Vern. Lit.," p. 78.

that he was a zamindar of a village in Etawah, a District of the N.W. Provinces. He has made an abridged metrical translation of 10 books of the Mahābhārata in 24,000 ślokas.

This manuscript contains only the following portions:—

I. Foll. 1—87a. भीष्मपर्व Bhīshma-parva, in 18 *adhyāyas*.

Beg. गुर गोवींद को चर्न मनैसै ।
जेही प्रसाद उतीम गती पैसै ॥
कै प्रनाम रघुपती के पाएन ।
चारी वेद जाके गुन गाएन ॥

II. Foll. 88b—162a. द्रोणपर्व Droṇa-parva, in 8 *adhyāyas*.

Beg. श्री गुर चर्न इंडवत करीसै ।
जा प्रसाद भीशागर तरीसै ॥
वंदी रामचंद्र रघुनंदन ।
महावीर दशकंधनीकंदन ॥

III. Foll. 164b—226b. कर्णपर्व Karna-parva.

Beg. गुर गनेश महेश करपुता ।
अनधनवी दया देहु बहुता ॥
तुह बीनु एकी काज न होई ।
एकदंत लंबोदर शोहई ॥

This book is not divided into *adhyāyas*, and has no colophon.

IV. Foll. 228b—245b. दुःशासनपर्व Duṣśā-sana-parva.

Beg. वीधीनीहरन तु अनाम गनेश ।
कवीजन देहु सुमती उपदेश ॥
शंकर पोता गौरी तु अमान ।
शीधी बुध तुह शतत दान ॥

This book also is not divided into chapters. At the end appears the date of transcription, the 14th Chaitra-badi, S. 1795, in the following colophon:—

इती श्री योगी दुःशासनपर्व का पुरन समाप्त ... शंवत १७९५
शाल शनै नाम मीती चैत वदी चौदश १३.

V. Foll. 246b—278b. शल्यपर्व Salya-parva, with गदापर्व Gadā-parva, each in 2 *adhyāyas*.

The Salya-parva begins :—

जै जै गुर चने चीत दीजै ।
रघुपती चने वन्दना कीजै ॥
शारद चने कीजै परनामही ।
वंदै बालमीक हनुमानही ॥

The Gadā-parva begins (fol. 261b) :—

गदापर्व सब करत वखानही ।
जुरजो धनमन नै अनुमानही ॥

The name of the poet (शवल शॉय चौहान) occurs frequently in the colophons to the different chapters. Each book has a separate native foliation.

63.

Or. 2766.—Foll. 204; 5½ in. by 6; 10 and 11 lines, 4½ in. long; ruled margins; apparently written in the 19th century.

[REV. A. FISHER.]

गोविंदगीता

Govindagītā.

A translation of the Bhagavadgītā in Panjabi verse by Govind Singh, the tenth Sikh Guru (A.D. 1675—1708).

Heading: गीता गोविंदचिह्नित ॥

Beg. *ਓਅੰ ਸ੍ਰੋਤੰ ਗੋਵਿੰਦ ਅਰੁ ਨਿਰਾਕਾਰਿ ॥*

ਅਨਾਮਿ ਨਿਰਬੰਧਿ ਸਰਬਨਿਵਾਸੀ ॥

ਸਤਿ ਹੀ ਸੇ ਰਵਿਆ ॥ ਜਲਿਬਲਿ ਮਈਅਲਿ ਖੰਡਿ ਬ੍ਰਹਿਮੰਡਿ ॥

ਸਰਬਿ ਏਕੋਪੁਰਨਿ ਸੁਆਮੀ ॥ ਅਚਲਿ ਅਗਾਪਿ ਸਤਿ ਵਹੀ ਪ੍ਰਚੰਡਿ ॥

The work is in 18 chapters (*adhyāya*), and has been frequently printed at Lahore.

This copy is carelessly written, without any numbering of the verses. Foll. ੨-੮ (v. 6 to 51 of chap. i.) are missing. The

scribe Vastīrām describes himself in the colophon as being a servant (*ghulām*) of Bhāijī Kṛipā Rāma.

Colophon: ਪੁਰਨਿ ਚੋਟਿਆ ਪਿਆਉ ਅਸਟਿਦ-
ਸਦਾ ॥ ਸਿਰੀ ਕ੍ਰਿਸਨਾਨਮਹਿ ॥ ਸੰਪੁਰਨਿ ਤਈ ਗੀਤਾ
ਸ੍ਰੀ ਗੋਵਿੰਦਿ ਕ੍ਰਿਤਿ ॥... ਲਿਖਤੁਮ ਵਸਤੀਰਾਮ ਤਾਈਨੀ
ਕਿਰਪਾ ਰਾਮ ਚੰਦਾ ਗੁਲਾਮ ॥

64.

Or. 2767.—Foll. 134; 8½ in. by 5; 15 lines, 3½ in. long; written in Persian Nestalik characters; dated Samvat 1891 (A.D. 1834).

[REV. A. FISHER.]

Another copy.

It appears from the colophon that this copy was completed on Tuesday, the 22nd Phālguna, S. 1891. It was written by Gaṅgā Singh Khatrī Kakkar, for Lāla Kedārī Sahāya (?) at Ramnagar, during the rule of Mahārājā Sujit Singh.

65.

Or. 1007.—Foll. 354; 10½ in. by 6½; 21 lines, 4¾ in. long; written in large letters, with ruled margins; dated Śrāvaṇa, Samvat 1896 (A.D. 1840). [LIEUT.-COL. H. CREED.]

रामाश्वमेध

Rāmāśvamedha.

A metrical translation, by Madhusūdana Dāsa, of a portion of the Pātālakhanda, or fourth book of the Padmapurāṇa.

Beg. दोः ॥

वंदि प्रथम गुरपद जुजस निज शिर धरि सुष पाई ॥

त्रिविधि तायतमदलन कह दिनकर सहज सुभाई ॥ १ ॥

निज देशिक गुरकंजपद वंदन करी सप्रोति ॥

विन प्रियास जिनकी कृपा महामोहदल जीत ॥ २ ॥

In the introductory part of the first chapter (fol. 2, vers. 14—16) the author's

name appears as Madhuhari Dāsa,* the son of Rāmacharaṇa, of Ishkāpur,† near the river Kalindra. He states that the work was written on the 2nd of Āshāḍha-sudi, S. 1830 (A.D. 1773).

The poem contains a description of the Horse-sacrifice of Rāma, being a translation in the Baiswari dialect of the first 68 chapters of the Pātālakhanda of the Padma-purāṇa.

This copy was made at Mokshaganj, for the perusal of the Rāṇā Nṛpati Singh (of Udaipur?), on Śrāvaṇa S. 1896, Śaka 1761.

Colophon: इति श्रीपद्मपुराणे पातालखण्डे शेष वात्सायण
संवादौ मधुसूदन दास क्रतौ श्रीरामायणमेधयौ नामाष्टपदितमौध्याय ॥
संवत् १८९६ तत्र साके १७६१ तत्र मासोलै मासै आरण्य क्रतु पदे
तिथौ समावस्यां भृगुवासरे समानं ॥ सुभूयात् ॥ लिखत मोक्ष-
गंज मध्ये लाकमनि श्रीपठनार्थ श्रीमहाराज[?]धिराज श्री राना
साहिव नृपति सिंह पठनार्थ

At the end of the work are two poems, one a *dohā*, the other a *sorathā*, written probably by the scribe, in eulogy of the Rāṇā.

66.

Or. 2749.—Foll. 482; 6¾ in. by 8; 11 lines, 5¼ in. long; written in Gurumukhi characters, dated Chaitra, Saṃvat 1871 (A.D. 1814).

[REV. A. FISHER.]

अध्यात्मरामायण

Adhyātma-Rāmāyaṇa.

A philosophical poem, translated from the Sanskrit into Braj-bhasha verse by Gulāb Singh.

Beg.

ऐवग ॥ ऐही भाडा मारदा मरदछिदममगम ॥
घट्टे पट्टपंक्त मदा करे मुमडि परगम ॥ १ ॥

* The name Madhusūdana Dāsa occurs in the colophon of every chapter.

† इषकापुरी, but "Ishtakāpurī" according to Dr. Grierson, "Vern. Lit.," no. 476, p. 105.

The *Adhyātma-Rāmāyaṇa*, or "Spiritual Rāmāyaṇa," forms a portion of the Brahmanāṇḍapurāṇa. It contains an account of the life of Rāma, but the events narrated are invested with spiritual significations, illustrating the teachings of Vedānta philosophy.* The poem is in the form of a dialogue between the god Śiva and his consort Pārvatī, and is divided into seven books (*kāṇḍa*), corresponding to, and bearing the same names as those in the Rāmāyaṇa.

Each book is subdivided into chapters (*adhyāya*).

The author, Gulāb Singh, the son of Gaurī Rā'e, was a pupil of Mān Singh, of whom he makes mention in the introductory verses of this poem. He was of the Nirmale class of Sikh devotees, and is also the author of Mokshapanta, and Bhāvarasāmṛita, two Vedānta poems. See no. 79, art. III., and no. 80, art. II. and III.

The date of composition, Thursday, the 10th day of Kārtika-sudi, S. 1839 (3rd Nov., 1782), is expressed in the following couplet, occurring at the end of the work:—

गुरि भगनी दसु चंद पुनि मंचड भाईचपात ॥
दसमी काडर मुदी मुड मगपीम गुरदात ॥

Several editions of this work, all lithographed in Gurumukhi characters, have been published in the Panjab.

The copyist, Uttam Singh, states in the colophon that he commenced and completed the transcription in Chaitra, Saṃvat 1871,

67.

Or. 2750.—Foll. 462; 5½ in. by 7; 11 lines, 5 in. long, with ruled margins, written in Gurumukhi characters; dated the 30th Śrāvaṇa, Saṃvat 1887 (4th Augt., A.D. 1830).

[REV. A. FISHER.]

Another copy.

* See Barth's "Religions of India," p. 217 (Trübner's Or. Ser.).

68.

Add. 24,044.—Foll. 256; 8½ in. by 4¾; 15 lines, 3 in. long; written in the Persian character, in Nestalik; dated the 21st Zi'l-hijjah, in the 32nd year of the Emperor Shāh 'Ālam (A.D. 1791). [H. H. WILSON.]

भागवतपुराण

Bhāgavatapurāṇa.

A metrical version of the 7th, 8th, and 9th Skandhas of the *Bhāgavatapurāṇa*.

Beg. اب سپتم اسکندہ کون سنون پرچھت رای
سراب باب نمروشی انتت مکت هو جای
راجا یون ہی ات بدھاک
تیری ادھی کرم اب جاک
توپی پرتھ نی کرپا کری
تیری من کے مایا ہری
توپی کرپا کری بھگوان
جو تم من مین اوچو گیان

The seventh Skandha (foll. 1—68) is incomplete. It deals almost entirely with the legendary story of Prahlāda. He was the son of the daitya king Hiraṇyakaśipu, and became a devout worshipper of Viṣṇu. This so incensed his father that he would have slain him but for the intervention of the god, who, in his incarnation as Nara-siṃha, or the man-lion Avatāra, saved the life of Prahlāda by destroying his father. The story is also narrated in the Viṣṇu-purāṇa and in the Padmapurāṇa.

The eighth Skandha (foll. 69—170) contains an account of the Matsya and Vāmana (fish and dwarf) Avatāras of Viṣṇu, and of the Svāyambhuva and five succeeding Manvantaras.

The ninth Skandha (foll. 171—254) deals with the Vaivasvata (or present) Manvantara, and the kings of the solar and lunar races up to the time of Kṛishṇa.

The translation is in an archaic form of Hindi, hardly intelligible, owing to the careless handwriting in a character ill-adapted for the transliteration of Hindi words. The divisions of the chapters also are not always clearly indicated.

Colophon : ایتی سری مہاپورانے توم اسکندہ
سمپتک سمپورنک بتاریخ بست و یکم شهر ذ الحجہ
سنہ ۳۲ شاہ عالم بادشاہ غازی

69.

Add. 5620.—Foll. 347; 8¾ in. by 6; 13 lines, 4 in. long; written in the Persian character, in Nestalik, apparently in the 18th century.

[N. B. HALHED.]

भागवतपुराण

Bhāgavatapurāṇa.

A metrical translation of the 10th Skandha of the *Bhāgavatapurāṇa*.

Beg. سمرون آو نرچین دیوا
جہ کو دیو بجانت یہوا
جوت روپ بھگوان بدھااتا
پورکھ پران پرانین کو داتا
کمل نایہ ناراین بسوامین
سب ہون کو انترجامین
الکھ ایس جگدیس گوساین
جل تھل مین بیپاک سب تھائیں

This work, of unknown authorship, is written in the Braj-bhasha dialect. There is no colophon, the copy ending abruptly in the middle of the last chapter.

The fly-leaf bears the signature of Mr. Halhed, and the title "Shree Bhagwut," with a half-obliterated note, by a different hand, stating that the work is written "in the language of the Seiks."

70.

Or. 2744.—Foll. 671; $6\frac{3}{4}$ in. by 5; 9 lines, $3\frac{3}{4}$ in. long, written in the Persian character, with 'Unvān and ruled margins in colour; dated the 8th Jumāda I., A.H. 1227 (20th May, 1812).

Another anonymous metrical version of the 10th Skandha of the Bhāgavatapurāṇa.

Beg. دو مت کهت مین پرسپر بولت ایک سمان
اک گاوی گن سیام کی اک برجی سرگیان

This work is an adaptation, rather than a translation, of the Sanskrit poem. It is not divided into chapters, and consists of 195 verses written in the *chaupai* metre, in a comparatively modern style of Hindi. The system adopted for the enumeration of the verses over 100 is very peculiar, the digit representing the hundred being placed *after* the figures denoting the fractional part of the hundred, which latter are written in the regular sequence. Thus, according to this system, ۳۱ (fol. 273a) stands for ۱۰۳ (103), and the last verse (fol. 664a) is marked ۱۰۱ for ۱۱۰ (110).

The MS. contains 92 excellent coloured drawings executed by an Indian artist, whose name is not stated. The first 6 folios are also richly embellished by foliated borders.

The copy was made by Nāthasahāya Motī-rāma, who is also called Muhrah, a native of Peshawar, which is stated to be included in the province of Kashmir.

Colophon : بوتھی دسم اسکندھ بدستخط بنده
ناتھ سپای موتی رام عرف مهره متوطن پشاور در خطه
کشمیر جنت دلپذیر جنت نظیر فی التاريخ هشتم شهر
جمدی الاول سنه ۱۲۲۷ سمیت راجا بکرمجیت
سنه ۱۸۱۹

71.

Or. 3263.—Foll. 284; $8\frac{1}{2}$ in. by 6; 15 lines, 4 in. long; written in thick letters; dated the 2nd day of Śrāvaṇa-*sudi*, Samvat 1862 (A.D. 1805). [MRS. M. G. KELLY.]

भागवतपुराण

Bhāgavatapurāṇa.

A metrical translation of the 11th Skandha of the Bhāgavatapurāṇa, by Jugatānanda.

Heading : श्रीकृष्णायनमः श्रीसुकदेवायनमः श्रीचरनदा-
सायनमः एकादसश्च स्कंधे सहस्रकृत भाषा श्रीगुसाई जुगतानंद-
जीकृत वर्नते टीकाकर ताको बाच

Beg. कुंडली ॥

ब्रह्मनश्यन् आदि सब तिनको मंगलचार ॥
कहू क्रिपा तिन सोसपरि द्विदै प्रेम पसार ॥
द्विदै प्रेम पसारि परमहंसन जो बरनौ ॥
श्रीकृष्ण भगवान् निमल जस तिन सघ हरनौ ॥

The translation is written in the Braj-bhasha dialect. This chapter of the Bhāgavatapurāṇa contains an account of the defeat and destruction of the Yādavas, and of the death of Kṛishṇa.

72.

Or. 4825.—Foll. 5; $7\frac{3}{4}$ in. by $4\frac{3}{4}$; 14 lines, 3 in. long; written in Persian Shikastah-āmez characters on English paper, watermarked 1802.

دو ادس اوتار لنگ

Dvādśa avatāra līṅga.

Short notices, in Braj-bhasha verse, of the twelve great Līṅgas, or symbols under which the god Śiva is worshipped.

The names of the twelve principal places in India where the Līṅga worship of Śiva is performed are the same as those given in Dowson's "Classical Dictionary," p. 178, with slight variations in their forms, except that Nageswar appears in place of Amāreswar.

The title سری دوازده اوتار لنگ برن بزبان هندی appears on the wrapper.

73.

Or. 4826.—Foll. 9; uniform with the preceding; and written by the same hand on English paper, watermarked 1802.

बस्त चार ओतार

Bist-chahār avatāra.

An account, in Braj-bhasha verse, of the twenty-four Avatāras or Incarnations of Vishṇu. See no. 61.

After invocations to Kṛishṇa and Śiva, the poem begins:—

बुन कियो सनकर सेत सनगुर कुर्या पाय
अब बरन्त हूँ बेहक सेत बरचन चेत ला

The descriptions are very short, and, being carelessly written, and in the Persian character, are not always legible.

The MS. is incomplete, breaking off in the middle of an account of twelve notable Bhagats (दोवारे बेहक बरन), which is appended to the description of the Avatāras.

On the wrapper appears the title बस्त चार ओतार बशु जीवो बरान हन्दी बेहका

74.

Add. 5588.—Foll. 148; 7½ in. by 6; 14 lines, 3¼ in. long; neatly written in thick letters, apparently at the close of the eighteenth century.

A collection of ten Braj-bhasha poems by various authors, relating to the history and worship of Kṛishṇa.

I. Foll. 1—5b. माखनलीला Mākhan-līlā. A short anonymous poem (verses unnumbered) describing the theft of butter by Kṛishṇa from the milkmaids of Gokula.

Beg. चौपाई ॥

गोकुल महिमा प्रथमहि पटी ।
चतुरंग लक्ष्मी चहुं धावटी ॥
घर घर घोष यमर के सेसे ।
भादों वादर गरजे जैसे ॥

II. Foll. 5b—10b. विरहलीला Viraha-līlā. A poem in 80 stanzas on the lament of the milkmaids when parted from Kṛishṇa, by

Ānanda Ghana, a poet of Delhi, who died A.D. 1739. See Grierson's "Vern. Lit.," p. 92.

Beg. सलोने श्याम प्यारे क्यों न सावो ।

दरस प्यासी मरे तिनको जवावो ॥ १ ॥
कहाँ हो तू कहाँ हो तू कहाँ हो ।
लगे ये प्रान तुमसों है जहाँ हो ॥ २ ॥

III. Foll. 11a—21a. विरहमंजरी Viraha-mañjarī. A poem in 31 verses, by Nanda Dāsa (see no. 40), on the grief of the milkmaids at the absence of Kṛishṇa.

Beg. दोहा ॥

परम प्रेम उल्लस नइक वडयोनु (?) तनमननयन ।
ब्रजवाला विरहिन भई कहति चंद सो बैन ॥ १ ॥

IV. Foll. 21b—28b. ध्यानमंजरी Dhyāna-mañjarī. A poem in 79 stanzas, by Agra Dāsa, on devout contemplation of Kṛishṇa. The author is probably the "Agr' Dās, of Galtā, in Amer (Jāipur)," who flourished in A.D. 1575, noticed in Dr. Grierson's "Vern. Lit." p. 26.

Beg. दोहा ॥

सुमिरो श्री रघुवीर धीर रघुवंसविभूषन ।
सरन गहे सुखरासि हरत अघ सागर दूखन ॥ १ ॥

V. Foll. 28b—37a. बालचरित्रलीला Bāla-charitra-līlā. A poem by Virabhadra, on the sports of the youthful Kṛishṇa.

Beg. चौपाई ॥

अतिसुंदर ब्रजराजकुमार ।
ज्ञात मात के प्रान अथार ॥
आनंद भगन सकल परिवार ।
ब्रजवासिन को प्रीत अथार ॥

Nothing is known of the author. The poem is entitled Vraja-līlā in the colophon. The verses are not numbered.

Colophon: इति श्रीवीरभद्र कृत श्रीब्रजलीला संपूर्णम् समाप्त ॥

VI. Foll. 37a—47a. रुक्मिणीमंगल Rukmiṇī-maṅgala. A poem in 112 stanzas, by Nanda

Dāsa, on the abduction and marriage of Rukmiṇī by Kṛishṇa. See also no. 77, art. I.

Beg. दोहा ॥

श्रीगुरु चरण प्रताप सदा आनंद वढे उर ।

श्री कृष्ण कृपाते कयीं जयीं सुख पावै सुरनर ॥ १ ॥

VII. Foll. 47b—58a. भजनशत Bhajana-śata. 114 hymns in praise of Kṛishṇa, by Dhruva Dāsa, a poet of the 16th century, and disciple of Harivaṃśa of Brindaban, the founder of the Rādhāvallabhī sect. A list of his works, 42 in number, and an account of Harivaṃśa and his cult, is given by Mr. F. S. Growse in J. A. S. B., vol. xlvii. (1878), "Mathura Notes," pp. 97—113.

Beg. दोहा ॥

श्रीहरिवंस सरोजपद जो पैसेये नाहि ।

भजन रीत सरु प्रेमरस क्यो आवे मन महि ॥ १ ॥

Colophon : इति श्रीभूदासजी विरचितं भजनसत संपूर्णम् ॥

VIII. Foll. 58b—64a. मनसिद्धा Manaśikṣhā. A devotional poem, in 65 stanzas, by Dhruva Dāsa.

Beg. दोहा ॥

रे मन श्रीहरि भजिअवे जो चारु विआम ।

जिहि रस सभ वृजसुंदरिनु छाडि दियो सुखधाम ॥ १ ॥

IX. Foll. 64b—118b. प्रेमपदार्थ Prema-padārtha. Songs on the sports of Kṛishṇa, by Bhagavān Dāsa.

Beg. दोहा ॥

लीला ललित गोपाल लाल की सुधासिंधु सुखरासि ।

कहे भगवान हित रामरायकै पीवत वढे पियास ॥ १ ॥

Nothing is known of the author. It is probable that he is the "Bhag'wān Dās, Nirāñ-janī," translator of the Bhartṛihari-śataka, mentioned in Dr. Grierson's "Vern. Lit.," p. 166.

X. Foll. 118b—149. रासपंचाध्याय Rāsa-pañchādhyāya. A poem in five chapters (*adhyāya*), by Nanda Dāsa, describing the Rāsa or circular dance of Kṛishṇa and the milkmaids, taken from the tenth Skandha of the Bhāgavatapurāṇa.

Beg. चौपाई ॥

बंधन * करी कृपानिधान श्रीशुक सुभकारी ।

सुद्ध जोति मै रूप सदा सुंहर सविकारी ॥ १ ॥

In another copy of this poem, written in Persian characters (no. 77, art. II.), it is entitled simply Pañchādhyāyī. See also Grierson's "Vern. Lit.," p. 26 (no. 42).

75.

Add. 26,533.—Foll. 45 ; 9½ and 8¾ in. by 4½ ; 25 to 31 lines, 4 in. long. [WM. ERSKINE.]

I. Foll. 1—18. Two poems of the Kabīr-panthī order of devotees, in Braj-bhasha.

The first poem begins with an invocation to Dharmadāsa, the most important of Kabīr's converts, to the 42 Mahants (called बंश्यालीस), to Churāmaṇa Dāsa, son of Dharmadāsa, and other eminent disciples of Kabīr, as follows:—

संत नाम सत सुक्रीत यादी यदली यज्ञ यचंत पुरस मुनौद्र
करुणामे कबीर धनि धर्मदास की दया बंश्यालीस की दया
मुगतामनी नाम चुरामनी नाम सुद्रसेन नाम कुलपत नाम प्रमोध-
गोर बालापीर नाम कवल नाम यमोल नाम

Then follows the poem, which is in two parts. The first (foll. 1—10a), entitled मुनीन्द्र हनुमान की गोष्ट, contains a discourse on faith, the practice of asceticism, and the renunciation of worldly pleasures, and is written in the form of a disputation between a sage and the monkey-god Hanumat.

It begins : सावि ॥

सेतबंध के हम जाय के देवा हनमत बीर
बहुत कला हे तास की हे बहु बज्र सरीर
केहत मुनिद्र मुनो हनुमाना
तुमकु यगम सुनाज ग्याना
तुझारे मन मे हे यभिमाना
तजि यभिमाना मुनो तुम ग्याना

Colophon : येते मुनिद्र हनुमान कि गोष्ट संपूरन

* i.e. बंदना. Mistakes in spelling are very numerous. So also in this same stanza, शुक for सुख ; सुंहर for सुंदर.

The second part of the poem (foll. 106—156), entitled कबीर नानक की गोष्ट, contains a discussion on *nirvāṇa*, or final emancipation, in the form of a supposed dialogue between Kabir and Nānak.

The colophon states that the poem was copied by Mahant Kṛipā Dāsa on Monday, the 9th Kārtika-sudi, Sāṃvat 1545 (A.D. 1488), and given to Mahant Sevaka Dāsa. This is clearly the original colophon of the MS. from which this copy was made, as the writing of this MS. is distinctly modern, and not earlier than the beginning of the present century.

येती कबीर नानक की गोष्ट संपुराएन[*sic*] सत सही साहेब कबीर धनी धर्मदास के पाये लागी बंस ब्यालीस के पाये लागी संत छंत [*i.e.* महंत] कु बंदगी सत साहेब मेहंत कृपादास के हस्त दसकत लीपी दीया मेहंत सेवगदासजु कु भीती कारतीक सुष नोमी दीन सोमवार समंत [*sic*] १५४५ के साल सुकल प[छ]

The second poem (foll. 16—18), the name of which appears at the beginning and also in the colophon as याद्यादमंगल, *i.e.* आद्यादमंगल, describes the perfect state of final happiness of the Sādhus.

Invocation : सत सुक्रीत सत नाम साहेब कबीर धनी धर्मदास की दया सुलीखते याद्यादमंगल

Beg. प्रथम सुक्रीत नाम सुमरो साहेब से लो लाईये
महा यगम यपार यवीगती गुर दया सु पाईये

Colophon : येते सव्द याद्यादमंगल संपु[र]न साहेब कबीर धनि धर्मदास बंसब्यालीस के पाये लागी संत मेहंत कू बंदगी संत साहेब समाप्त

II. Foll. 22—45. A collection of songs, illustrating different kinds of Hindu Rāgas and Rāginīs, or musical modes, written apparently by the same hand, and about the same time as the preceding poems.

In addition to the peculiarities common to old Hindi MSS., and the incorrect forms of spelling usually found in Braj-bhasha poetry, the following peculiarities are noticeable:—

1. The frequent use of य for अ, and of ये occasionally for इ or ए: as यति यानंद = अति चानंद; यज = अजर; येते = इति; येक = एक.

2. The use of री as a conjunct for च: as यचीत = अमृत; सुक्रीत = सुकृत.

3. The final termination आ in place of the mute अ, as in हनुमाना ग्याना.

4. The form हm for हmh, as तुदारा for तुहारा. So also तुम is written as तुह. Hence also we find छंत for महंत.

5. The frequent use of the *visarga*, apparently merely by way of embellishment.

76.

Add. 26,536.—Foll. 118; 7½ in. by 5½; 13 lines, 4½ in. long; written in large characters, with ruled margins; dated Sāṃvat 1798 and 1799 (A.D. 1741 and 1742).

[WILLIAM ERSKINE.]

Two Hindu religious poems, in Braj-bhasha.

I. Foll. 1—46. धर्मसमाधि Dharmasamādhī, by Kṛishṇa Kavi.

A poem in 4 chapters (*hulāsa*) containing a discussion between a Rājā and Bhīma Saini (? Sena), a religious ascetic (अतीत), on the practice of a virtuous life, and the religious obligations of a king towards his subjects.

The MS. is defective. It begins with the 9th śloka of the first chapter, as follows:—

वरनत धर्मसमाधि कौ तनमन धरि सब ध्यानु ।

यह प्रताप गुर कौ भयौ किछ सुकवि कौ ग्यानु ॥ ९ ॥

The poem appears to have been composed about the middle of the 18th century. The author is probably the poet Kṛishṇa of Jaipur noticed in Dr. Grierson's "Vern. Lit.," p. 88.

This copy was made at Orchha (a town in the Native State of Bundelkhand), by Pradhāna Śyāma Pāṇḍe for Lālā Tulārāma, on Thursday, the 8th day of Śrāvaṇa-badi, Sāṃvat 1798.

Colophon : इति * धर्मसभाय संपूर्ण समाप्तं ॥ पठनार्थं श्रीलालातुलाराम ॥ लिपतं प्रधान स्यामजु ॥ . . . प्रथम सावन वदि ६ गुरौ संवत् १९२६ मुकामु सुभस्थाने नगरे औडछे ॥

II. Foll. 48—113. भ्रमरगीता. Selections from the Bhramaragītā of Sūradāsa.

Heading : अथ भ्रमरगीता लिप्यते रागु धनासिरी ॥

Beg. ऊधौ तुम सब साथी भोरे ।

अब कै कहै विलगु जनि मानौ कोटि कुटिल लै जोरै ॥

वे अकूर कृत दिन के † भरे भरे गहि ठोरै ।

वे घनस्याम अंतर घनस्याम काम महि कोरै ॥

Sūradāsa, the son of Rāmadāsa, and pupil of Vallabhāchārya, was a celebrated poet at the court of the Emperor Akbar. According to Śiva Siṃha‡ he was born in Samvat 1640 (A.D. 1583). A full account of the poet and his writings will be found in Dr. Grierson's "Vern. Lit.," p. 21. See also Garcin de Tassy, "Litt. Hind.," 2nd ed., vol. iii., p. 179.

The Bhramaragītā, or "Song of the Bee," is the name given to the concluding portion of the Sūrasāgara, or Collection of hymns of Sūradāsa.§ These are in various Rāgas or musical modes, and relate chiefly to the life and worship of Kṛishṇa, taken from the Bhāgavatapurāṇa.

The Bhramaragītā narrates the despatch of Uddhava by Kṛishṇa with a message to the milkmaids of Mathura, and their ascriptions of praise to Uddhava, whom they address as the Bee (भ्रमर) or Honey-maker

* Initial *i* is thus written throughout this MS. Similarly, the initial long vowel is written ई. See the forms दोड़ी जोड़ी सोड़ी on fol. 45b.

† अकूर कूर कृप तिनके रोते in printed editions.

‡ "Sivasimhasaroja," App., p. 128.

§ Śiva Siṃha states he has personally seen some 60,000 verses composed by Sūradāsa, but this does not represent his complete works. The full number is to be found in the Aṣṭachhāp, or Account of eight celebrated poets of Braj.

(भयुकर), the bearer of gracious messages from their Divine lord to his disconsolate worshippers.*

The present MS. contains a selection of 166 hymns taken from different parts of the work. Thus the first hymn is the 60th of the 2nd section of the Bhramaragītā.† The second hymn is the 51st of the 1st section.‡

The work is carelessly written, and contains considerable variations from the printed editions. The copy was made by Pradhāna Śyāma Pāṇḍe on the 8th day of Jyeshṭha-sudi, S. 1799 (A.D. 1742).

Colophon : इति भ्रमरगीता सूरदास कृत संपूर्ण § सुभंस्तु संवत् १९२६ जेठ सुदि ६ लिपतं प्रधान स्यामजु पाडे &c.

A hymn of praise to Kṛishṇa, entitled Govinda-bhajana, in 13 ślokas, written by the same hand, is appended (foll. 114—117), and on fol. 118 are a few verses by Kabir in another handwriting.

77.

Or. 2025.—Foll. 31; 8¼ in. by 5¼; 12 lines, 3¼ in. long; written in Shikastah-āmez Persian characters; dated July 1847.

[SIR HENRY M. ELLIOT.]

Two poems in Braj-bhasha by Nanda Dāsa, with interlinear glosses, written in red and yellow ink, partly in Hindi, partly in Persian.

I. Foll. 2—12. रुक्मिणीमंगल Rukmiṇi-maṅgala. A poem on the marriage of Kṛishṇa and Rukmiṇi.

* See chapters 47 and 48 of Eastwick's translation of the Premasāgara, or Hindi translation of the 10th chapter of the Bhāgavatapurāṇa.

† See p. 540 in the Lucknow edition of 1880.

‡ See p. 518 *ibid*.

§ Each alternate syllable, i.e. ति, व, गी, &c., has been omitted; the writer having evidently intended to supply them in red ink.

Beg. سری گورچرن پرتاپ سدان آندد بڈھی اور
کرشن کرپا تین کتھون جتھا پاوین سکھ سرنر

A few Persian verses are written on the fly-leaf, and some Hindi verses at the end of the poem (fol. 13).

II. Foll. 14—31. रासपंचाध्याय Rāsa-pañchādhyāya. A poem on the circular dance of Kṛishṇa and the *Gopīs*.

Beg. بندن کرون کرپاندهان سری سکھ سبھه کاری
سُدھ جوت می روپ سدان سندر ابکاری

Copies of these poems, neatly written in Devanagari characters, and more complete than in the present work, will be found in no. 74, art. vi. and x.

The latter poem differs considerably from the Devanagari copy, and has no division into chapters. It is also headed with the title Panchādhyāyī,* though probably the longer title given to it in no. 74 is the correct one.

From the colophons at the end of each poem it appears that they were copied by Saman La'l, the former on the 10th, the latter on the 20th July 1847. The inter-linear glosses appear to have been supplied by the same hand after the copies had been made, probably to elucidate the carelessly written text.

78.

Or. 2763.—Foll. 222; 3¼ in. by 5¾; 7 lines, 4 in. long; written in the Gurumukhi character, with ruled margins, apparently in the 19th century. [REV. A. FISHER.]

A collection of Braj-bhasha treatises on Vedānta philosophy.

I. Foll. 1—31a. विचारमाला Vichāramālā, by Anātha Dāsa. See also no. 108, art. vii.

* So also in Garcin de Tassy's "Litt. Hind.," 2nd ed., vol. ii., p. 445; and in Grierson's "Vern. Lit.," p. 26.

Heading: अथ मीदिचारमाला अनाथपुरी
वृत्त लिखिते ॥

Beg. दैवग ॥

नमो नमो मीरामनु सच्चित आनंदरूप ॥

जग जानि जग मुपनदत नामत इमउमरूप ॥ १ ॥

The work is divided into 8 chapters (*viśrāma*), and was written at the request of Narottama Purī (see fol. 30b, *śl.* 40). The date of composition, Saṃvat 1726 (A.D. 1669), is given in the concluding *śloka*, as follows:—

मउप मै हृषीम सँदत भायद भास मुउ ॥

मेमति जित कपुडीम उतक घरल पूगद करी ॥ ४२ ॥

The Vichāramālā is extremely popular, and has been published from several native presses. An edition of the text, accompanied by a prose commentary by Govinda Dāsa, Dādūpanthī, was printed at Bombay, 1876, of which a third edition appeared in 1883. Another edition of the text and commentary, printed in Gurumukhi characters, was published at Lahore, 1891. In his commentary on *śloka* 40 of the last chapter (referred to above) Govinda Dāsa says that the author, Anātha Dāsa, and his friend, Narottama, were travelling together. After a while they separated, Anātha Dāsa going to Kashmir, and Narottama to Baroda in Gujarat. It was during this separation that the author composed and sent his friend this "garland of thoughts."

An English translation of the text and commentary, made by Lāla Śrīrāma, was published at Calcutta, 1886, as a volume of "Dhole's Vedānta Series."

Anātha Dāsa is also the author of Sarva-sāra-upadeśa, containing Vedānta teachings in verse in dialogue form, written in Saṃvat 1728 (A.D. 1671). It was printed in Bombay, 1871.

II. Foll. 31a—105b. ज्ञानबोधिनी Jñāna-bodhinī. A poem in 445 verses, containing

an abstract of the Vedāntasāra,* translated from the Sanskrit by Dayāl Anemī. In the colophon, as also in another copy (no. 108, art. iv.), it is called Ajñānabodhini.

Heading: ਅਥਿ ਗਿਆਨਬੋਧਨੀ ਭਾਖਾ ਦਿਆਲ ਅਨੇਮੀ ਕ੍ਰਿਤ ਲਿਖਯਤੇ ॥

Beg. ਚਉਪਈ ॥

ਬ੍ਰਹਮ ਅਨੰਤਰੂਪ ਜੋ ਹਈਯੈ ॥

ਸਤ ਚਿਤਿ ਆਨੰਦ ਤਾਕੋ ਕਹੀਯੈ ॥

ਸਰਬ ਬੁਧਿਤ ਸਾਫੀ ਭਾਸ ॥

ਨਮੋ ਬੇਦਾਂਤ ਬੇਦ ਸੁਪ੍ਰਕਾਸ ॥ ੧ ॥

ਦੋਹਰਾ ॥

ਜਿਹਿ ਆਤਮ ਅਗਿਆਨ ਕਰਿ ਭਾਸਤ ਹੈ ਜਗ ਆਨ ॥

ਜਿਹ ਜਾਨੇ ਨਹੀ ਪਾਈਯੈ ਪੂਰਵੋ ਪਦ ਨਿਰਬਾਨ ॥ ੧ ॥

In the colophon (fol. 105b) the author is called Dayāl Anemānanda Sarasvatī, and is described as being of the school of Śaṅkara Āchārya, and a pupil of Brahmānanda Sarasvatī, whilst in the colophon to the following tract in this volume (fol. 172a) he is said to be the pupil of Pūrṇabodhānanda Sarasvatī.

Colophon: ਇਤ ਸ੍ਰੀਮਤ ਪਰਮਹੰਸ ਪਰਿਬ੍ਰਾਜਕਾ-ਚਾਰਜ [ਸ੍ਰੀ]ਮਛੰਕਰ ਓਪਾਸਕ ਬ੍ਰਹਮਾਨੰਦ ਸਰਸਤੀ ਤਸ ਪੂਜਪਾਦ ਸਿਬ ਦਆਲ ਅਨੇਮਾਨੰਦ ਸਰਸਤੀ ਸੰਖੇਪ ਬੇਦਾਂਤਿ ਕ੍ਰਿਆ ਅਗਿਆਨਬੋਧਨੀ ਭਾਖਾ ਬਿਰਚਤੇ ਅਧਆਤਮਬਿਪ ਉਪਦੇਸ਼ਬਿਪਿ ਸਮਾਪਤੰ

III. Foll. 106a—172a. अष्टावक्र Ashtāvakra. A metrical version of the Sanskrit Ashtāvakra-saṃhitā, by Dayāl Anemī. See also no. 108, art. vi.

Heading: ਅਥ ਕਵਕ੍ਰਿਤ ਦਿਆਲ ਅਨੇਮੀ ਅਸ਼ਟਾ-ਵਾਕ੍ਰ ਭਾਖਾ ਬਰਨਤੇ ॥

Beg. ਛਪੈ ॥

ਅਤਿ ਅਮਿਤ ਅਨੰਦਕੰਦ ਪਰਮਾਨੰਦ ਪਰਮ ਅਖੰਦਤ ॥

ਸੁਸੰਦੇਹ ਸੁਪ੍ਰਕਾਸ ਸੁਤੰਤਰ ਸੁਤੈ ਸਿਪਿ ਯੁਤ ॥

* Aufrecht, Cat. Catt., p. 210a. The work has been translated into English by Major G. A. Jacob, London, 1881.

The work is divided into 21 chapters (*prakaraṇa*) as in the original, but the translation extends over a greater number of stanzas in each chapter.

A metrical translation of the Ashtāvakra-saṃhitā, in modern Hindi, by Sridhara, with a commentary by Chatura Dāsa, was published in Bombay, 1864.

Colophon: ਇਤਿ ਸ੍ਰੀ ਪਰਮਹੰਸ ਪਰਿਬ੍ਰਿਜਕਾਚਾਰਜ ਓਪਾਸਕ ਸ੍ਰੀਮਤ ਪੂਰਨਬੋਧਾਨੰਦ ਸਰਸਤੀ ਤਸ ਪਾਦਪੂਜ ਸਿਖ ਸ੍ਰੀਮਤ ਦਿਆਲ ਅਨੇਮਾਨੰਦ ਅਸ਼ਟਾਵਕ੍ਰ ਭਾਖਾ ਅਨੁਵਦ੍ਰ ਦਿਰਚਿਤੰ ਸੰਖਯਾਕ੍ਰਮਾਦਿਖਟਕਿ ਨਾਮ ਏਕ-ਬਿੰਸਤਿਤੰ ਪ੍ਰਕਰਣ ॥

IV. Foll. 172b—205a. हस्तमल-प्रश्नोत्तर Hastāmala-praśnottara, by Dayāl Anemī.

Beg. ਦੋ: ॥

ਨਾਮਰੂਪ ਮ੍ਰਿਗਜਲ ਸਤੈਕਾਰੋ ਕਰੋ ਪ੍ਰਕਾਸ ॥

ਮੇਰੀ ਮੁਣਕੋ ਬੰਧ ਨਾਸੋਰ ਆਤਮਗਾਮ ॥ ੧ ॥

The poem, consisting of 205 verses, is in the form of a dialogue between Bhagavan, “the Supreme Being,” and the sage Hastāmala. It is said in the colophon to be a translation from the Sanskrit, but is possibly merely suggested by the Hastāmala-stotra, a poem of 12 stanzas.

The date of composition, the 13th day of Kārtika-sudī, Sāmvat 1736 expired (A.D. 1679), as well as an enumeration of the verses in the poem (101 *dohās*, 103 *chaupāis*, and 1 *bhujāṅga-chhand*), is given at the end of the work. The date is thus expressed:—

ਸੰਬਤ ਸਤ੍ਰਿੰਸੈ ਵਰਸ ਬੀਤੇ ਜਬ ਛਤੀਸ *

ਕਾਰਤਕ ਸੁਕਲ ਤ੍ਰੈਦਸੀ ਵਾਰ ਵਰਨਰਜਨੀਸ ॥

V. Foll. 205a—222. अपरोक्षानुभव Aparokshānubhava. Vedānta doctrines, translated from the Aparokshānubhūti of Śaṅkara Āchārya.

* ਛੇਵੀਸ i.e. 1726, in another copy of this work, no. 108, art. iii.

Beg. ਅਪ੍ਰੋਖਅਨਤਉ ॥ . . . ਜੋਜੋ ਸੰਕਰਾਚਾਰਜ
ਮੁਕਤਿ ਹੋਇ ਕੈ ਅਰਥ ਪ੍ਰਤੱਛ ਗਯਾਨ ਕਹਿਤਾ ਹੈ ॥ ੧ ॥
ਤਾਤੇ ਸੰਤ ਜਨੋ ਬਾਰੰਬਾਰ ਇਸਕਾ ਬੀਚਾਰ ਕਰਨਾ ॥ ੨ ॥
ਅਪਲੇ ਬਰਲ ਅਰੁ ਆਸੂਮ ਕਾ ਜੋ ਹੈ ਪਰਮ ਸੋਈ ਕਹੀਐ
ਤਪੁ ॥ ੩ ॥ ਤਿਸ ਤਪਸਾਥ ਜਬ ਸ੍ਰੀਪ੍ਰਸੰਨਾਜੀ ਦਿਆਲ
ਹੋਵੇ ਤਬ ਪੁਰਖੋ ਕੋ ਚਾਰ ਸਾਪਨ ਪ੍ਰਾਪਤ ਹੋਤ ਹੈ ਤੇ
ਸਾਪਨ ਚਾਰ ਕੋਲ ਹੈ ਸੋ ਸੁਲ ॥ ਵੈਗਗ ਬਬੇਕ ਸਮ
ਦਮ ॥ ੪ ॥

The work is anonymous, and has no date or colophon.

79.

Or. 2755.—Foll. 319; $8\frac{1}{2}$ in. by 7; 15 lines, $4\frac{3}{4}$ in. long; written in large Gurumukhi characters, with ruled and coloured margins, in the 19th century. [REV. A. FISHER.]

A collection of Vedānta treatises in Braj-bhasha verse.

I. Foll. 1—18. Two chapters of Gulāb Singh's translation of the Adhyātma-Rāmāyaṇa (no. 66), viz. the 2nd chapter of Bāla-kāṇḍa, called Rāmahrīdaya, and the 5th chapter of Uttara-kāṇḍa, called Rāmagītā.

II. Foll. 19—41a. ਸਾਰੁਕਤਾਵਲੀ Sāruktāvalī. An ethical poem in 15 chapters by Haridayāl.

Heading: ਅਥ ਸ੍ਰੀਸਾਹੁਕਤਾਵਲੀ ਤਾਖਾ ਲਿਖਯਤੇ ॥

Beg. ਦੋਹਰਾ ॥

ਸ੍ਰੀਪਤਿ ਪ੍ਰਥਮ ਨਮਾਮਿ ਮਮ ਯੋਗੀਰਿਦਯ ਨਿਵਾਸ ॥
ਭੋਗਿਯ ਹਿਦੈਯ ਉਦਾਸ ਜੋ ਹੈ ਮਮ ਸੁਮਤਿ ਪ੍ਰਕਾਸ ॥ ੧ ॥

The name of the author, and the date of composition, Tuesday, the 6th of Śrāvaṇa-badi, Samvat 1880 (A.D. 1823), are stated in the last verse of the poem. The date is thus expressed:—

ਨਤ ਨਾਗ ਸਿਧੀ ਸਸ ਸੰਮਤ ਸਾਂਵਨ ਮੰਗਲ ਤਿਥ
ਛੋਠੀ ਪਖ ਸਾਂਮ ॥

The work has been lithographed at Lahore, A.D. 1876 and 1879, in Gurumukhi characters, and at Bombay, 1881, in Devanagari characters.

III. Foll. 41a—59b. भावरासमृत Bhāvara-sāmṛita. A poem in 131 verses of different metres, by Gulāb Singh, son of Gaurī Rāe. See no. 66.

Heading: ਅਥ ਭਾਵਰਸਾਂਬਰ[sic] ਗ੍ਰੰਥ ਲਿਖਯਤੇ ॥

Beg. ਸ਼੍ਰੋਯਾ ॥

ਮੇਤ ਕਰੇ ਜਿਨ ਸਾਗਰਸੈ ਸਤਿ ਦੇਵਨਕੇ ਦੁਖ ਦੂਰ
ਮਿਟਾਏ ॥

ਰਾਂਵਲਿਕੇ ਦਸ ਸੀਸ ਕਟੇ ਸੁ ਵਿਭੀਖਲ ਕੇ ਸਿਰ ਛੋੜ
ਫਿਰਾਏ ॥

The date of composition, Samvat 1834 (A.D. 1777), is expressed in the last verse.

Colophon: ਇਤਿ ਸ੍ਰੀਮਤ ਮਾਨਸਿੰਘ ਚਰਲ ਸਿਖਤ
ਗੁਲਾਬ ਸਿੰਘੇਨ ਗੋਰੀ ਰਾਏ ਆਤਮਜੇਨ ਵਿਰਚਤੰ ਭਾਵਰ-
ਸਾਮ੍ਰਿਤ ਸਮਾਪਤੰ ॥

Editions of this work have been published in Lahore, 1878, and Bombay, 1885.

IV. Foll. 59b—60. ਆਰਤੀ Āratī. A hymn in praise of Rāma and Kṛishṇa.

Beg.

ਕਵਲਨੇੜ ਕਟਿਪੀਤਾਂਬਰ ਅਪਰ ਮੁਰਲੀ ਗਿਰਿਪਰੰ ॥
ਮੁਕਟ ਝੰਡਲ ਕਰਲ ਭੁਟੀ ਆਸਾਦਰੰ ਰਾਧੇ ਬਰੰ ॥

Colophon: ਇਤਿ ਸ੍ਰੀਰਾਮਕ੍ਰਸ਼ਨੀ ਆਰਤੀ ਸਮਾਪਤੰ ॥

V. Foll. 61—111. वैराग्यशतक Vairāgya-śataka. An anonymous poem on asceticism, taken from the Sanskrit poem of Bhartrihari.

Heading: ਅਥ ਬੈਰਾਗਸਤਕ ਤਾਖਾ ਲਿਖਯਤੇ ॥

Beg. ਦੋਹਰਾ ॥

ਦੁਰਦਬਦਨ ਦੁਰਜਨਦਲਨ ਮਦਨਕਦਨ ਸਿਵਨੰਦ ॥
ਏਕਰਦਨ ਸੁਖਸਦਨ ਕੇ ਪਾਦਪਦਮ ਪ੍ਰਤਦੰਤ ॥ ੧ ॥

The poem is divided into 13 chapters. The last verse gives the date of composition, Samvat 1881 (A.D. 1824). The work has been lithographed at Lahore, 1878.

VI. Foll. 112—180. अवगत-उल्लास Avagata-ullāsa. A poem on Vedānta teachings, by Dayāl Anemī. See no. 78, art. II.

Heading: ਅਥਿ ਅਬਗਤ ਉਲਾਸ ਗ੍ਰੰਥ ਦਿਆਲ
ਅਨੇਮਾਨੰਦ ਕ੍ਰਿਤ ਲਿਖਯਤੇ ॥

Beg. ਦੋਹਰਾ ॥

ਆਤਮਕੋ ਪ੍ਰਣਾਮ ਕਰਿ ਆਤਮ ਕਹੈ ਪ੍ਰਕਾਸ ॥

ਯਾਕੋ ਨਾਮੁ ਪ੍ਰਸਿਧ ਹੈ ਅਬਗਤ ਕੋ ਓਲਾਸ ॥ ੧ ॥

The work is divided into 10 chapters (*prayoga*). The date of completion, Sunday, the 11th of Māgha-*sudi*, Samvat 1732 expired (A.D. 1675), is expressed in verse 98 of the last chapter :—

ਸੰਬਤਿ ਸਤ੍ਰਾ ਸੈ ਬਰਸ ਬੀਤੈ ਹੈ ਬਤੀਸ ॥

ਮਾਘ ਸੁਦੀ ਏਕਾਦਸੀ ਰਵਿਦਿਨ ਦਿਨਕੋ ਈਸ ॥

VII. Foll. 181—217. ਆਤਮਚਿੰਤਾਮਣਿ *Ātma-chintāmaṇi*. A philosophical poem on the nature of the soul, in 413 verses, by Sūta-prakāśa, pupil of Rāmāprakāśa.

Heading : ਅਥ ਆਤਮਚਿੰਤਾਮਣਿ ਗ੍ਰੰਥ ਲਿਖਿਤੈ ॥

Beg. ਦੋਹਰਾ ॥

ਮੰਗਲਮੂਰਤਿ ਰਾਮਕੀ ਮੰਗਲ ਜਾਕੋ ਨਾਮ ॥

ਸਰਵ ਕ੍ਰਿਯਾ ਮੰਗਲਮਯੀ ਮੰਗਲ ਹੈ ਗੁਣਗ੍ਰਾਮ ॥ ੧ ॥

The date of the completion of the work, Phālguna-*badi*, Samvat 1898 (A.D. 1841), is expressed in verse 412, as follows :—

ਬਸੁ ਸਨੰਦ ਬਸੁ ਚੰਦਕ੍ਰਤ ਸੰਵਤ ਕੋ ਕਹਿ ਦੀਨ ॥

ਫਾਲਗੁਣ ਕ੍ਰਿਸਨ ਸੁਬਿਸਨ ਸਮਿ ਦਿਨ ਮੇ ਪੂਰਨ ਕੀਨ ॥

The last verse is a repetition of the first verse.

Colophon : ਇਤਿ ਸ੍ਰੀਪਰਮਹੰਸ ਓਦਾਸੀਨ ਸ੍ਰੀ-ਮਦ੍ਰਾਮਪ੍ਰਕਾਸ ਭਗਵਤ ਪੁਨ੍ਯਪਾਦ ਸਿਸ੍ਯ ਸੁਤੋਪ੍ਰਕਾਸ ਵਿਰਚਿਤੰ ਆਤਮਚਿੰਤਾਮਣਿ ਗ੍ਰੰਥ ਸਮਾਪਤੰ ॥

VIII. Foll. 218—319. ਪ੍ਰਬੋਧਚੰਦ੍ਰੋਦਯ *Prabodha-chandrodaya*, translated from the Sanskrit of Kṛishṇa Mīśra by Gulāb Singh.

Beg. ਦੋਹਰਾ ॥

ਗਉਰੀ ਪੁਤ੍ਰ ਗਣੇਸ ਪਦ ਬੰਦੋ ਬਾਰੰਬਾਰ ॥

ਕਾਰਜ ਕੀਜੇ ਸਿਧ ਮਮ ਦਿਹ ਸੁਬੁਧ ਉਦਾਰ ॥ ੧ ॥

The Prabodhachandrodaya nāṭaka was originally written in Sanskrit by Kṛishṇa Mīśra, in the middle of the 11th century, for Kirtivarman, king of Kalanjara.* It con-

* See Sylvain Lévi's "Le Théâtre indien," p. 229.

tains an exposition of Vedānta doctrine presented in the form of an allegorical drama in 6 Acts. This work is extremely popular, and has been translated into all the Hindu vernaculars. An English translation by J. Taylor was published in London, 1812.

The present work is a metrical translation, and was completed on Friday, the 10th of Śrāvaṇa-*badi*, Samvat 1846 (A.D. 1789). The date is given in the last verse of the poem, as follows :—

ਰਸੁ ਵੇਦ ਐ ਵਸ ਚੰਦ ਸੰਵਤ ਲੋਕ ਭੀਤਰ ਜਾਨ ॥

ਨਭ ਮਾਸ ਭ੍ਰਿਗੁ ਪੁਨਿ ਵਾਸਰੋ ਦਸਮੀ ਵਦੀ ਪਹਿਚਾਨ ॥

Colophon to the last Act : ਇਤਿ ਸ੍ਰੀਮਤ ਮਾਨ ਸਿੰਘ ਚਰਨ ਸਿਖਤ ਗੁਲਾਬ ਸਿੰਘ ਨੇ ਗੋਰੀ ਗਏ ਆਤਮਜੇਨ ਵਿਰਚਤੇ ਪ੍ਰਬੋਧਚੰਦ੍ਰ ਨਾਟਕੇ ਜੀਵਨਮੁਕਤਿਪ੍ਰਾਪਤਿ ਕੋ ਨਾਮ ਖਸਟੋਪਿਆਇ ॥

The volume has an original numbering ੧-੩੨੯, but it should be ੧-੩੧੯, the last ten leaves being wrongly numbered.

80.

Or. 2756.—Foll. 213 ; 6½ in. by 7¼ ; 16 lines, 6 in. long ; written in Gurumukhi characters, apparently in the 19th century.

[REV. A. FISHER.]

A collection of Hindu religious and philosophical treatises in Braj-bhasha.

I. Foll. 1—12. ਵੈਰਾਗਯਸ਼ਤਕ *Vairāgya-śataka*, or A hundred stanzas on asceticism. Translated by Malūk Singh, son of Bir Hari Singh (see v. 121), from the Sanskrit of Bhartṛihari (who died A.D. 651-652).*

Heading : ਅਥ ਵਈਰਾਗਯਸ਼ਤ[ਕ] ਭਾਸ਼ਾ ਕ੍ਰਿਤ ਕਵਿ ਮਲੂਕ ਸਿੰਘ ਲਿਖਤੈ ॥

Beg. ਛਪੈ ॥

ਦੇਸਕਾਲ ਕਾਲਾਦਿਕਾਨਿਕਰਿ ਜੋ ਅਵਛਿੰਨ ॥

ਅਰੁ ਅਨੰਤ ਚੈਤਨ ਮੂਰਤ ਹੈ ਅਮਰ ਅਮੰਨ ॥

ਅਨਭਵਹੀ ਪ੍ਰਮਾਣੁ ਸਦਾ ਕਰਿ ਸਾਂਤਰੂਪਤਨ ॥

ਸੁਤੈ ਸਿਧ ਪ੍ਰਕਾਸ ਭਾਸਯੋ ਜਤਹੀ ਅਮੁਨੰ ਜਨ ॥

* E-Tsing's "Buddhist Religion," pp. lvii., 178, 179.

The translation, in 123 verses, was made in Samvat 1833 (A.D. 1777). See v. 120.

Colophon: ਇਤ ਸ੍ਰੀ ਵੈਦੀਗਮਤੁ ਭਰਥਰੀ ਕਾ
ਭਾਖਾ ਕ੍ਰਿਤ ਕਵਿ ਮਲੁਕ ਸਿੰਘ

II. Foll. 13—114. ਮੋਕਸ਼ਾਪੰਥ-ਪ੍ਰਕਾਸ਼ Moksha-
pantha-prakāśa, or The guide to the attain-
ment of final beatitude. A Vedānta poem in
5 chapters (*nivāsa*) by Gulāb Singh, son of
Gaurī Rā'e. See no. 66.

Heading: ਅਥ ਮੋਖਪੰਥ ਗੁਲਾਬ ਸਿੰਘ ਕ੍ਰਿਤ ਲਿਖਤਏ ॥

Beg. ਸਵੈਯਾ ॥

ਯਾ ਜਗੇਸ਼ ਜਿਨਕੇ ਪਦਪੰਕਜ ਸੇਵਤ ਨੀਤ ਸੁਰੇਸ਼ਵਰ
ਭਾਰੀ ॥

ਐਰ ਸੁਗਗਨ ਸੇਵਤ ਹੈ ਅਰੁ ਜਾਹਿ ਤਜੈ ਤਵਮੈ ਮੁਖ-
ਚਾਰੀ ॥

ਤਾਤ ਤਜੈ ਜਗਮਾਤ ਤਜੈ ਪੁਨਿ ਜਾਹਿ ਮਨਾਇ ਜਿਤੇ
ਤ੍ਰਿਪੁਰਾਰੀ ॥

ਸੋ ਗਲ ਨਾਯਕ ਹੋਇ ਪ੍ਰਸੰਨ ਗਹਿ ਪਦਬੰਦਨ ਭੇਟਿ
ਹਮਾਰੀ ॥ ੧ ॥

The date of composition, Monday, the 5th
of Māgha-sudi, Samvat 1835 (A.D. 1778), is
given at the conclusion of the work (verse 91).

Colophon: ਇਤਿ ਸ੍ਰੀਮਤ ਮਾਨ ਸਿੰਘ ਚਰਨ
ਸਿਖਤ ਗੁਲਾਬ ਸਿੰਘੇਨ ਗੋਰੀ ਗਾਇ ਆਤਮਜੇਨ ਵਿਰਚਤੇ
ਮੋਖਪੰਥਪ੍ਰਕਾਸੇ ਵਿਦੇਹਮੁਕਤਿ ਨਿਰਲਯੇ ਨਾਮ ਪੰਚਮੋ-
ਨਿਵਾਸ ॥

III. Foll. 115—128. ਆਵਰਸਾਸ੍ਰੁਤ Bhāvarasā-
mṛitā, by Gulāb Singh. Another copy of
no. 79, art. III.

IV. Foll. 129—143. ਅਧਿਆਤਮਪ੍ਰਕਾਸ਼ Adhyātma-
prakāśa. Vedānta teachings in verse, in the
form of a dialogue between a Guru and his
disciple, by Śukadeva.

Heading: ਅਥ ਅਯਾਤਮਪਰਗਾਮ ਲਿਖਤਏ ॥

Beg. ਸਵੈਯਾ ॥

ਸ੍ਵਾਦਰ ਜੰਗਮ ਜੀਵ ਜਿਤੇ ਜਗਿ ਤਾਂਤਨਿਤਾਂਤ ਨਿਖੇਪ
ਧਰੇ ਹੈ ॥

ਤਾ ਮਹਿ ਮੌਝ ਚਿਦਾਨੰਦ ਏਕ ਸੁਆਤਮ ਨਿੰਝ ਪ੍ਰਕਾਸ
ਕਰੇ ਹੈ ॥

ਤਾਂ ਬਿਨ ਜਾਨਤ ਸਿੰਧੁ ਸੋ ਲਾਗਤ ਜਾਨਤੇ ਗੋਪਦਤੁਲ
ਭਰੇ ਹੈ ॥

ਬੰਦਤਿ ਤਾਂਹਿ ਸਦਾ ਸੁਖਦੇਵਜੁ ਬ੍ਰਹਮ ਸਦਾ ਸਬਦੀਤੇ
ਧਰੇ ਹੈ ॥ ੧ ॥

The poem consists of 230 verses, in diffe-
rent metres, the last of which gives the date
of composition, Wednesday, the 11th of
Āśvina-sudi, Samvat, 1755 (A.D. 1698):

ਸੰਬਤ ਸਤ੍ਰਪ ਸੈ ਬਰਥ ਪਚਵਨ ਅਮ੍ਰਿਤ ਮਾਨ ॥

ਏਕਾਦਸਿ ਬੁਧਿ ਗ੍ਰੰਥ ਤਵ ਸੁਕਲ ਪਖ ਸੁਤ ਜਾਨਿ ॥ ੨੩੦ ॥

Colophon: ਇਤ ਸ੍ਰੀ ਸੁਖਦੇਵਕ੍ਰਿਤ ਅਯਾਤਮਪ੍ਰਕਾਸ
ਸਮਾਪਤੰ ਸੁਤਮਸਤੁ ॥

V. Foll. 144—185a. ਅਮ੍ਰਿਤਧਾਰਾ Amṛitadhārā.
A Vedānta treatise in verse, in 14 chapters
(*prabhāva*), by Bhagavān Dāsa Niranjani.

Beg. ਏਹਗ ॥

ਮੰਗਲਰੂਪ ਸਰੂਪ ਮਮ ਨਿਜਾਨੰਦ ਪਦ ਜਾਸ ॥

ਲਯੋ ਮੰਗਲਾਚਰਨ ਯਹ ਸੋਹਿ ਹੰਸਪ੍ਰਕਾਸ ॥ ੧ ॥

The author states (chap. 14, v. 49 and 50)
that he completed the work at Khetrabās (?)
on the 3rd of Kārtika, Samvat 1728 (A.D. 1671).

Colophon: ਇਤਿ ਸ੍ਰੀ ਅੰਮ੍ਰਿਤਧਾਰਾ ਗ੍ਰੰਥ ਸੁਕਲ
ਬਿਬੇਕਪ੍ਰਕਾਸਕ ਬਿਬੇਕਦੀਪ ਗ੍ਰੰਥਾਨੀਕੇ ਸਰੂਪ ਬਰਨਨੇ
ਨਾਮ ਤਗਵਾਨ ਦਾਸ ਨਿਰੰਜਨੀ ਕਬਤੇ ਚਤੁਰਦਸੇ
ਪ੍ਰਭਾਵ ॥

VI. Foll. 185b—211. ਜ਼ਾਨਸਮੁਦ੍ਰ Jñānasa-
mudra. An exposition of Vedānta philosophy
in verse, by Sundara Dāsa of Mewar, disciple
of Dādū, the founder of the Dādūpanthī sect.

Beg. ਛਪੈਛੰਦ ॥

ਪ੍ਰਿਥਮ ਬੰਦਿ ਪਾਰਬ੍ਰਹਮ ਪਰਮ ਆਨੰਦ ਸਵਰੂਪ ॥

ਦੁਤੀਯ ਬੰਦਿ ਗੁਰਦੇਵ ਦੀਯੋ ਜਿਹ ਗ੍ਰੰਥਾਨ ਅਨੁਪੰ ॥

The work is in 5 chapters (*ullāsa*), in
the form of a dialogue between a Guru and
his disciple, and was completed on Thurs-
day, the 11th of Bhādra-sudi, Samvat 1710
(A.D. 1653).

A printed edition of this work was pub-
lished, with the author's Sundaravilāsa and

other poems, at Bombay, 1885, and also in Tukārām Tātyā's edition of the poet's works, Bombay, 1890.

Fol. 212 contains a Sanskrit poem in ten verses by Śaṅkara Āchārya, entitled Siddhāntavindu. There is also a fragment of a Sanskrit poem on fol. 213b.

The MS. bears no date of transcription, or name of copyist. Numerous corrections have been made throughout by another hand.

81.

Or. 2758.—Foll. 164; 5 $\frac{3}{4}$ in. by 4; 12 to 14 lines, 2 $\frac{1}{2}$ in. long; written apparently in the 19th century. [REV. A. FISHER.]

A collection of religious poems, in Gurumukhi characters.

I. Foll. 1—23 (१-२३). The Jāpī of Guru Govind Singh, in 208 verses. See no. 15, art. I.

II. Foll. 24—89 (२४-८९). The Akāl-ustut of Guru Govind Singh. See no. 15, art. II.

III. Foll. 90—120 (९०-१२०). The Avagata ullāsa* of Dayāl Anemī (*prayogas* i., vii., and part of viii. only). See no. 79, art. VI.

IV. Foll. 121—160 (१-३०). Extracts from a poem on Vedānta philosophy, followed by a collection of hymns by the Ninth Guru Tegh Bahādur.

The poem has no invocation, title, or colophon. There are 4 chapters, entitled Brahma nishkalaṅka ko aṅga, Gyāni ko aṅga, Niḥsaṁśaja ko aṅga, and Ātma anubhava ko aṅga.

Beg. ਬ੍ਰਹਮ ਨਿਖਲੰਕ ਕੋ ਅੰਗ ॥

ਮਲਹਰਿ ਫੰਦ ॥

ਏਕਕੋਊ ਦਾਤਾ ਗਾਇ ਬ੍ਰਹਮਲ ਕੋ ਦਿਤ ਦਾਨ

ਏਕ ਕੋਊ ਦਯਾਹੀਨ ਮਾਰਤਿ ਨਿਸੰਕ ਹੈ ॥

V. Foll. 161—164. A list of the ten Gurus and their sons, with the date of the death of each Guru.

* Spelt ਅਵਗਤਿ ਹੁਲਾਸ in this copy.

82.

Or. 2760.—Foll. 203; 6 in. by 4 $\frac{1}{2}$ and 5 $\frac{1}{4}$; 8 to 11 lines, 4 and 4 $\frac{1}{2}$ in. long; nineteenth century. [REV. A. FISHER.]

A collection of Braj-bhasha religious poems, written in Gurumukhi characters.

I. Foll. 1—16 (२१३-२२६). ਸਤ ਪ੍ਰਸ਼ਨੋਤ੍ਤਰੀ Sat praśnottarī. A catechism on Hindu philosophy in 5 chapters (*khaṇḍa*). The manuscript begins with the second chapter:

ਅਖਿ ਪ੍ਰਸਨੰ ॥ ਆਦਿ ਆਕ੍ਰਿਤ ਕੋਲ ॥ ੧ ॥ ਮਾਯਾ ਕੋਲ ॥ ੨ ॥ ਅਵਿਦਿਆ ਕੋਲ ॥ ੩ ॥ ਬੰਧ ਕੋਲ ॥ ੪ ॥ ਵਿਦਿਆ ਕੋਲ ॥ ੫ ॥ ਮੁਕਤਿ ਕੋਲ ॥ ੬ ॥ ਜਾਗ੍ਰਤ ਕੋਲ ॥ ਸੁਪਤ ਕੋਲ ॥ ਸੋਪਤਿ ਕੋਲ ॥ ਮੂਰਛਾ ਕੋਲ ॥ ੧੦ ॥

II. Foll. 17—20 (੨੨੭-੨੩੨). Verses by Nimānā Dāsa in praise of Rāma and Kṛishṇa.

III. Foll. 21—72a (੨੩੩-੨੮੪). ਅਸ਼ਟਾਵਕ੍ਰ Ashtāvakra. A poem in 198 verses on Vedānta teachings, by Sohan, apparently based on the Sanskrit Ashṭāvakra-saṁhitā.

Heading: ਅਖਿ ਅਸ਼ਟਾਵਕ੍ਰ ਸੋਹਿਨ ਕ੍ਰਿਤ ਲਿਖਤੇ ॥

Beg. ਚੋਪਈ ॥

ਨਮੋ ਆਤਮਾ ਸਹਿਜਸਨੇਹੀ ॥

ਪ੍ਰਮਾਨੰਦ ਪ੍ਰਗਟ ਪਰਿ ਦੇਹੀ ॥

ਆਪੇ ਏਕ ਅਨੇਕ ਦਿਖ ਗਾਇਉ ॥

ਠਉਰਿ ਠਉਰਿ ਲੇ ਮਨਿ ਬਿਰਸਾਇਉ ॥

IV. Foll. 72b—94 (੨੮੪-੩੦੬, with two blank leaves ੩੦੭ and ੩੦੮). ਯੋਗਵਾਸਿਸ਼ਥਸਾਰ Yogavāsishtasāra.* A compendium of the Yogavāsishtā in 10 chapters (*prakaraṇa*), translated from the Sanskrit by Kavindrāchārya.

Heading: ਅਖਿ ਵਾਸਿਸ਼ਠਸਾਰਿ ਤਾਖਾ ਲਿਖਤੇ ॥

Beg. ਦੋਹਰਾ ॥

ਹੈ ਅਨੰਤ ਵਿਆਪਕ ਸਕਲਿ ਚਿਤ ਮੈ ਸੀਅਰੋਪਾਂਮ ॥

ਅਨਭਵਤੇ ਠਹਿ ਗਤਿ ਜੋ ਤਾਂਕੋ ਕਰੋ ਪ੍ਰਲਾਮ ॥

Colophon to last chapter: ਇਤ ਸ੍ਰੀ ਸੂਬ ਵਿਦਿਆ ਨਿਪਾਨ ਕਵਿੰਦ੍ਰਾਚਾਰਜਿ ਵਿਰਚਤੇ ਤਾਖਾ ਜੋਗਵਾਸਿਸ਼ਠਸਾਰੇ ਬ੍ਰਹਮ ਤਤਨਰੂਪਲ ਨਾਮ ਦਸਮ ਪ੍ਰਕਰਲ ਸਮਾਪਤੰ ॥

* Aufrecht, "Cat. Catt.," p. 479a.

V. Foll. 95—111 (३०९-३२५, and blank leaf ३२६). The sixth chapter of Dayāl Anemī's Avagata-ullāsa. (See no. 79, art. vi.) The chapter is headed **ਜੀਵਨਮੁਕਤਦਸਾ**.

VI. Foll. 112—138 (३२७-३५८). **अश्वमेध** Aśva-medha. A poem on the horse-sacrifice performed by the Pāṇḍavas, by Ṭahkan.

Heading: **ਅਧਿ ਅਸਮੇਧ ਤਾਖਾ ਲਿਖਤੇ ॥ ਫ਼ਿਤ ਟਹਿਕਨਿ ਕੀ ॥**

Beg. **ਚੋਪਈ ॥**

ਪ੍ਰਿਥਮੇ ਪੂਲਵੇ ਗਿਰਜਾਨੰਦਨ ॥

ਸੰਕਰਿਤਨਿਗਨਿ ਬਿਖਨਿਨਕੰਦਨਿ ॥

ਲੰਬੋਦਰਿ ਦੁਖਿਰਹਿ ਸੁਖਦਾਇਕਾ ॥

ਏਕਰਤਨ* ਗਨਿਬਦਨਿ ਬਿਨਾਇਕਾ ॥

The copy of this poem has also a separate numbering of leaves. It is defective. Leaves ३२९ and ३३२ are missing, and the manuscript breaks off abruptly in verse 54 of the second chapter. The last leaf (fol. 138) contains a medical prescription.

VII. Foll. 139—203 (३०७-३७१). Another copy of Chāṇḍī-charitra. See no. 15, art. iv.

The first six poems originally formed a second volume to MS. no. 16, together with Guru Govind Singh's translation of the Bhagavadgītā, which is missing.† The last poem is written on smaller sized paper, and appears to have belonged to some other collection.

C. TALES AND SONGS.

83.

Add. 16,880.—Foll. 239; 9¼ in. by 6½; 10 lines, 3¾ in. long; neatly written in Arabic characters, with ruled and gilt borders, and 34 miniatures, apparently about the close of the 18th century. [WILLIAM YULE.]

* Clearly the scribe's mistake for **ਏਕਰਤਨ**, the "single-tusked" god Gaṇeśa.

† Cf. the table of contents given at the beginning of MS. no. 16.

The romance of Ratan Sen, Rājā of Chitor, and Padmāvatī, princess of Ceylon, written in an archaic form of Hindi verse, with a large admixture of Persian and Arabic words, by a poet whose poetical name is Hans.

The work begins :—

بسم الله هانس يه پيم نيم

بسم الله نيم نويا نو نام

حمد الله سب سرى تمام

بسم الله الرحمن الرحيم كه كهون پيم نيم اب

حمد الله دهن رب العالمين نود نه نام هين شرين سب

هو الله الرب قدوس السلام مومن مهيم جان

عزيز جبار المتكبر على عظيم هي ظاهر مان

The author appears to have been originally a Hindu, who afterwards became a member of the Nirmala order of Chishtī devotees. He makes no mention of his real name, and writes under the *takhalluṣ* Hans, or Hans Shāh.

The poem begins with an enumeration of the ninety-nine names of God. Then follows a long prologue containing ascriptions of praise to Muḥammad, 'Alī, Fāṭimah, various Muhammadan saints, and the poet's patron monarch Ibrāhīm Shāh of Bijapur.* He then proceeds to state (fol. 38b) that in the year A.H. 999 (A.D. 1592) he was requested by his friends to write some work by which his name might be handed down to posterity. He accordingly composed this "Ratan-kahān," as he calls it in verse 52 (fol. 48b). The plot of this romance was probably borrowed from the well-known Padmāvat of Malik Muḥammad Jāyasī, which was written in A.H. 927 (A.D. 1520).†

The miniatures, 34 in number, are neatly executed. There appear to have been originally 37, but nos. 21, 24 and 25 are wanting. The hero, prince Ratan Sen, is always represented with a female face appearing in his bosom, intended, no doubt, to indicate the

* Ibrāhīm Shāh II., who reigned A.D. 1579—1626.

† Fully described in Grierson's "Vern. Lit.," p. 15.

warmth of his affection towards the princess Padmāvatī, whose reputed beauty was indelibly impressed on his heart.

The poem contains 1199 *dohās* and 199 *chaupāis*, as stated in the following verse (fol. 238a):—

بَتّی بَستک مین سہسرتک دۄہ نو سو نوپا نو
یک کم دو سو چوپائی یہی ہی سارین نیارین
بوجھو جاپ (?)

The copyist has not supplied a colophon to the MS.

84.

Add. 24,045.—Foll. 256; 10½ in. by 7½; 8 lines, 5¼ in. long; written in Persian Nestalik characters, apparently at the commencement of the 19th century.

[H. H. WILSON.]

A Collection of Hindi Songs.

The MS. is imperfect, both at the beginning and also at the end. The songs are of a miscellaneous character, consisting for the most part of ballads or love-songs, written in a modern form of Hindi, and interspersed with songs in Persian, and also in Panjabi.

The first song in this MS. is written in the Meghamallār Rāga, and begins:—

چدھوری آج پون پون ترنگ میگھ ملہار
بربن بیہن آیو چدھوری آج پون
بوندن کو سر سیرا براجے گرجن نوبت باحے بیجاتا ہین
چھٹ ہوائی برن برن کے بستر پھریں بدرا براتی ہودہابو

85.

Add. 26,535.—Foll. 104; 7½ in. by 4½; 13 lines, 3¾ in. long; apparently written in the 19th century.

[WILLIAM ERSKINE.]

A collection of songs, written in Kaithi characters. The work has no title or colophon. The songs are in various musical modes, and are not numbered.

86.

Add. 26,450D.—Foll. 72—76 (with original foliation from 33 to 37); 10 in. by 4½; 18 lines, 8¼ in. long; neatly written Nagari of the 17th century. [WILLIAM ERSKINE.]

A fragment of an unidentified poem in Braj-bhasha, recounting the exploits of a certain Rājā Champak Sen. The numeration of the verses shows a division into chapters, but there are no colophons or numbers to them, nor does the title of the work occur on the margin of the manuscript.

87.

Add. 26,451.—Chiefly single leaves; about 8½ in. by 3 in.; in various handwritings.

[WILLIAM ERSKINE.]

Fol. 77. Fragment of a tale in verse on the adventures of a merchant, verses 68 to 97 (native foliation 9). The handwriting is that of a Jain scribe, apparently of the commencement of the 19th century.

88.

Add. 26,537.—Foll. 33; 6¼ in. by 4¾; 9 lines, 3½ in. long; Nagari of the 18th century.

[WILLIAM ERSKINE.]

Fragment of a collection of tales in verse, with native foliation 80—92.

The MS. is imperfect both at the beginning and end. The tales, written in Braj-bhasha, probably in the 18th century, are in imitation of the Sanskrit Śukasaptati, or Seventy tales of a parrot. The heroine, to whom the stories are related, is here called Padminī,* and the tales, though similar in subject, are different from those in the Śukasaptati. They are not numbered, but are prefaced by the heading सुवाचा ॥ कथा ॥

* Prabhāvatī in the Sanskrit tales.

The first page of this MS. (fol. 80) begins with the concluding lines of one of the tales, and proceeds with the story of a merchant, named Saphā Sāhu, and his three wives, beginning:—

नगरी ऐक सेठि तह रहै ॥
नाउ सप्पा साहुकौ बहै ॥

89.

Or. 1943.—Foll. 30; $8\frac{1}{4}$ in. by 5; 10 lines, 3 in. long; written in Persian Nestalik characters, in the 19th century.

[SIR HENRY M. ELLIOT.]

قصہ پورن بھگت

Kiṣṣah i Pūran Bhagat.

The story of Pūran Bhagat, a devout worshipper of the saint Gorakhnāth; a Panjabi poem by Kādir Yār.

Beg.

الف آو سخی سیالکوت اندر پورن پت سلوان نے
جائیائے
جدون جیمیان راجی نون خبر هوئی سد پنڈتآن بید
پڑھائیائے

The story goes that Pūran Bhagat was the son of Salwān, Rājā of Sialkot, his mother's name being Achhrān. His step-mother, Nūnān, became enamoured of him. He, however, refused to gratify her desires, whereupon she represented to her husband that his son, prince Pūran, had acted dishonourably towards her. The king thereupon had him cast into a cauldron of boiling oil, from which, by the power of his patron saint, he came forth scathless. Not content with this proof of his innocence, and urged on by the machinations of his wife Nūnān, the king ordered his execution. The executioner, cutting off his hands and feet, cast the body into a well, from which, after twelve years, he was restored again to life

through the intervention of the saint Gorakhnāth.

The legend is very popular throughout the Panjab, and has been frequently published in the Persian, Gurumukhi, and Devanagari characters. The work consists of five distinct Sīharfī poems, the verses of each poem beginning with a letter of the Persian alphabet in regular sequence. In the printed editions two introductory stanzas have been added, those in the Persian character containing ascriptions of praise to God, and those in the Devanagari and Gurumukhi characters to the Hindu god Gaṇeśa.

Another version of the legend, also ascribed to Kādir Yār, will be found in Colonel Temple's "Legends of the Panjāb," vol. ii., p. 375. The text is printed in Roman characters, and is accompanied by an English translation. In this version the stepmother is called Sundarān.

An Urdu version of the legend, taken from the lips of a bard, was published by Lāla Devarāj, Jalandhar, 1892.

Sir Henry Elliot has made the following entry on the fly-leaf: "The story of Pūran celebrated in the Punjab. Given by Ruttun Lal D.C. [i.e. Deputy Collector] of Wuzeerabad."

تمت تمام شد قصہ پورن بھگت :
تصنیف قادر یار

90.

Or. 1959.—Foll. 1—9; $10\frac{3}{4}$ in. by $6\frac{1}{2}$; about 18 lines, $4\frac{1}{2}$ in. long; written in Persian Nestalik characters; dated A.H. 1262 (A.D. 1846).

[SIR HENRY M. ELLIOT.]

Extracts from a Panjabi metrical version by Luṭf 'Alī of the romance of Saif al-mulūk, Prince of Egypt, and Badī' al-jamāl,

Princess of China. See the Hindustani Cat., p. 21b.

The extracts consist of the introductory verses of the prologue, in praise of God, seven pages of text taken from the middle of the poem, and the concluding verses. An index is supplied of the contents of the chapters, written in red ink.

Beg.

آکہ ادا کر بندہ ہر دم بیکد حمد صفت سبحانی
صدق سیتی رکھ صاف صدر کریاد ذکر یزدانی

The work has been lithographed at Lahore in 1872 and 1882 under the title قصہ سیف الملوك. On the first page of this manuscript is written the title لطف علی نامہ.

VIII. DRAWINGS.

91.

Add. 21,475.—Foll. 8; 18½ in. by 12¼. A collection of eight neatly executed miniatures. [F. S. HODEN.]

The subjects represented are as follows:—

Fol. 1. Mahārājā Sambhāji, the son of Śivaji (who reigned A.D. 1680—1689).
2. A Marathi minister, without any name.
3. Rādhā and Kṛishṇa seated, with three female attendants. 4—8. Representations of five different types of heroes and heroines in dramatic composition, over which are pasted slips containing quotations from the Rasikapriyā of Keśava Dāsa referring to each.

These last five miniatures appear to have formed part of a large collection illustrative of Keśava Dāsa's rhetorical treatise. (See no. 43.) Each is numbered on the back in Persian characters, and named in Hindi, the numbers being 8, 26, 60, 54, and 37 respectively. The subjects represented are:

Fol. 4. A lover's grief at separation from his beloved.

Fol. 5. A youthful maiden as yet innocent of the passion of love.

Fol. 6. A woman listening to a description of her lover.

Fol. 7. A woman looking at her lover's portrait.

Fol. 8. A woman unable to restrain her indignation at her lover's fickleness.

92.

Add. 26,549.—Foll. 39; 17 in. by 12; a collection of miniatures, representing mythological subjects, with ruled and coloured margins, apparently of the 19th century.

[WILLIAM ERSKINE.]

The drawings, 38 in number, appear to be the work of a South Indian artist. They are crudely coloured and are not of much artistic merit. They represent various Hindu deities and scenes taken from South Indian Hindu mythology. There are also two pictures (plates 4 and 5) of the religious festival of the worship of Viṣṇu at the temple of Srirangam in Madras,* one representing the Horse-procession, the other the Chariot-procession.

The first eight drawings have short explanations in English opposite to each.

* A description of this temple will be found in Fergusson's "History of Indian Architecture," p. 347.

93.

Add. 26,550.—Foll. 70; 10 $\frac{3}{4}$ in. by 10 $\frac{1}{4}$. An album of miniatures, most of them having plain coloured borders without any attempt at embellishment; apparently of the 19th century.

[WILLIAM ERSKINE.]

The volume contains the following five distinct collections of miniatures, of which the first three appear to have been the work of an artist different from those of the other two collections.

I. Foll. 1—36. Thirty-six paintings representing the personifications of the 6 Rāgas and 30 Rāgiṇīs under which the system of Hindu musical notation is usually classified, each Rāga, or main division, having 5 Rāgiṇīs, or subordinate airs, which are represented as being the wives of the Rāgas. The various figures are depicted with certain distinguishing modes of dress, ornament, gestures, or pictorial surroundings, which are supposed to convey a general idea of the melodies which they symbolise, but, in many cases, the representations are extremely fanciful.

There is much diversity of opinion as to the precise number, the names, and classification of the Rāgas and Rāgiṇīs. Most authorities enumerate 6 Rāgas, corresponding to the 6 seasons into which the Hindu year is divided, but do not agree as to their names and arrangement. Some reckon 5, others 6 or even more Rāgiṇīs to each Rāga. Some have 6 wives and 8 sons to each Rāga,* whilst others swell out the number of airs by adding to these the wives of the 8 sons.

The system generally adopted is that of Hanumān,† which recognizes 6 Rāgas, each

with 5 Rāgiṇīs, which appears to be the one followed in this collection of drawings, but the Rāgiṇīs assigned to each Rāga do not correspond with the classification of Hanumān, and 5 of them have different names.

The following is the classification here given, the names, when obviously mis-spelt, being corrected to their proper modern Hindi forms. In some cases the names are slightly different from the Sanskrit forms as given by Hanumān.

Fol. 1. Bhairava Rāga. With 5 Rāgiṇīs, viz. Bhairavī, Naṭa, Mālavī, Paṭamañjarī, and Lalita.

Fol. 7. Mālakauśa (also called Kauśika) Rāga. With 5 Rāgiṇīs, viz. Gauṛī, Khambhāvātī, Mālaśrī, Rāmakalī, and Guṇakalī.

Fol. 13. Hīṇḍola Rāga. With 5 Rāgiṇīs, viz. Vilāval, Ṭoṛī, Deśākhyā,* Devagandhārī, and Madhumādhavī.

Fol. 19. Dipaka Rāga. With 5 Rāgiṇīs, viz. Dhanāśrī, Vasanta, Kānhṛā, Varāḍī, and Pūrvī.

Fol. 25. Śrī Rāga. With 5 Rāgiṇīs, viz. Pañcham, Āsāvarī, Bāṅgālī, Kedārā, and Kāmodinī.

Fol. 31. Megha (also called Meghamallār) Rāga. With 5 Rāgiṇīs, viz. Mallārī, Gujjārī, Gauṛamallār, Kakubhā, and Vibhāsā.

The subject of each painting is briefly described in Braj-bhasha verse superscribed on a yellow-grounded scroll. The verses appear to have been written by one Abhirāma.†

II. Foll. 27—43. Seven illustrations of the god Kṛishṇa. The first represents the frolics of the child-god whilst his mother

* This classification is adopted in the Padaratnāvalī, a Hindi metrical treatise on music by Chhatra Nṛpati, lithographed at Benares, S. 1911, or A.D. 1854.

† See S. M. Tagore's *Saṅgītasārasaṅgraha* (Calc. 1875), p. 65. A description of each personation of the Rāgas and Rāgiṇīs will be found in his "Hindu Music" (Calc. 1882), pp. 76–89. See also Sir William Jones' "Musical Modes of the Hindus" (vol. iv. of his Works), and C. R. Day's "Music of Southern India."

* Represented by *male* figures engaged in gymnastic exercises. This "preposterous representation" is commented on in Tagore's "Hindu Music," p. 83. In the following MS. (no. 94) a female gymnast is introduced in the picture representing this Rāgiṇī (plate 16).

† The words परगट अभिराम कही occur in nos. 20 and 34.

Yasodā is churning milk.* The six others represent his sports with Rādhā.

III. Foll. 44—50. Seven miscellaneous subjects, viz. 1. A Parsi child and its mother. 2. Two fairies ministering to the wants of a devotee. 3. Majnūn emaciated through love for Lailā. 4. A dancing girl. 5. A tiger springing on a hunting elephant. 6 and 7. Muhammadan grandees.

IV. Foll. 51—58. Three representations of types of heroines in dramatic composition, each being explained by quotations from the Rasikapriyā of Keśava Dāsa (no. 43) superscribed, with transcriptions in Persian characters. These are: 1. a woman anxious at her lover's absence; 2. a woman concealing her love passion; and 3. a woman mortified by detecting a lover's infidelity.

These are followed by two paintings of a king, and a parrot in a cage, with verses taken apparently from a romance; a lady in her pleasure-garden (partly effaced by damp); verses on a lover's grief at separation; and a lady receiving a present of flowers, with a *mahaut* in the foreground stopping a bolting elephant.

V. Foll. 59—70. Twelve pictures emblematic of the twelve months of the Hindu year, with verses by Keśava Dāsa, probably a Bārah-māsā poem by that poet. His name occurs in the representation of Vaiśākha, the 2nd month.

94.

Or. 2821.—Foll. 34; 11 $\frac{3}{4}$ in. by 8 $\frac{1}{4}$. Another collection of representations of Rāgas and Rāgiṇīs, with red-coloured borders, on a larger scale, and more carefully finished than in the preceding MS.

[MRS. L. COSHAM.]

The classification, names, and general treatment of the subjects in this collection

* Described in chapter x. of the Premasāgara.

are very much the same as in no. 93, art. i. The descriptive verses written over each are, however, by some different and unidentified poet. The following points of difference in arrangement between these two collections are noticeable:—

1. Two of the subjects are missing, viz. nos. 9 and 24, but, as no. 19 (Khamblhāvātī Rāgiṇī) is clearly wrongly numbered, and should be no. 9, the missing representations are really nos. 19 (Dīpaka Rāga) and 24 (Pūrvī Rāgiṇī).

2. The representations of the Rāgiṇīs Mālaśrī (no. 4) and Mālavi (no. 10) are in their proper order of arrangement, but the verses descriptive of the first are placed over the second, and *vice versa*.

3. Megha Rāga, with its accompanying Rāgiṇīs, is placed before Śrī Rāga.

4. In Śrī Rāga a Rāgiṇī called Setamallār is substituted for Bāṅgālī, which latter is placed under Megha Rāga instead of Mallārī.

95.

Add. 21,934.—Foll. 6; 14 $\frac{3}{4}$ in. by 10 $\frac{1}{4}$. Six miniatures of Rāgas and Rāgiṇīs, neatly executed, with beautiful illuminations on gold borders, each having descriptive verses, in Braj-bhasha, superscribed on a grounding of gold.

The subjects represented belong to a classification of the Rāgas and Rāgiṇīs, different from that in the two preceding MSS. The name of each is neatly written in Persian characters at the top, and the name of the artist at the bottom. The subjects are as follows:—

Fol. 1. Pañcham, the 4th Rāgiṇī of Vasantā Rāga. By Sital Dās.

Fol. 2. Gaurī, the 4th Rāgiṇī of Śrī Rāga. By Girdhārī La'l.

Fol. 3. Devagandhārī, the 1st Rāgiṇī of Śrī Rāga. By Sital Dās.

Fol. 4. Śrī, the 3rd Rāga. By Bahādur Singh.

Fol. 5. Hīṇḍola, the 5th Rāga. By Bahādur Singh.

Fol. 6. Meghamallār, the 2nd Rāga. By Sital Dās.

On the fly-leaf is pasted the following note: "6 Antient Persian Paintings. The Storey of the Rajha. From Dr. Solander's sale."

96.

Add. 24,099.—Foll. 118; $8\frac{1}{2}$ in. by $4\frac{1}{2}$; a collection of coloured drawings of the different postures practised by Yogīs, with explanatory directions in Braj-bhasha verse, written probably at the beginning of the 19th century.

[MAJOR H. E. JEROME.]

The drawings represent the 84 recognized Āsanās, and 24 Mudrās. Prefixed are two drawings of Hindu deities, the first showing Mahādeva and Pārvatī seated on a lotus flower with a group of worshipping devotees; the second, the usual representation of Gaṇeśa with Sarasvatī seated on his lap.

The Āsanās (foll. 3—86) are the postures practised by Haṭha-yogīs, consisting chiefly of different modes of sitting or reclining with peculiar contortions or intertwinings of the legs and arms. In these drawings the Yogī is painted of a bluish (*śyāma*) colour. He is seated on the skin of a tiger or deer, or on a mat, placed mostly by the side of a piece of water in which grows the sacred lotus.

The Mudrās (foll. 87—117) are peculiar positions of the hands and feet and of the fingers, chiefly connected with the suppression or regulation of the breath as practised by Haṭha-yogīs, but some of the drawings represent the practice of inward contemplation of the Rāja-yogīs, produced by the entire or partial closing of the eyes or ears, or by fixing the eyesight intently on some

particular point. In the Mudrās the Yogī is of a yellowish red colour.

Fol. 118 contains a drawing of a Yogī with mystic figures and diagrams depicted over every portion of the body.

The following notes by Sir Frederic Madden, formerly Keeper of the MS. Department of the British Museum, appear at the beginning of the MS. :—

"Presented by Brig. Maj. H. E. Jerome, of the 19th Regt. 17 April 1861."

"This volume is stated by Major Jerome to have been obtained from the Library of the Ranee of Jhansi at the sacking of that place in April 1858. F. M."

97.

Or. 4769 and 4770.—Two uniform volumes, each containing 32 foll.; $13\frac{1}{2}$ in. by $10\frac{1}{4}$.

Two volumes, each containing 32 highly-finished miniatures representing mythological subjects, with beautifully executed decorative borders of various floral designs.

Vol. I. contains representations of the different incarnations (*avatāras*) of Viṣṇu, and of some other Hindu deities.

Vol. II. contains paintings of the Pāṇḍava heroes of the Mahābhārata; figures emblematic of the winds, sun, moon, planets, and the river Ganges; the sages Kapila and Vyāsa; and five coloured drawings (foll. 27—31) representing a Brahman seated on the bank of a river, presumably the Ganges, showing the attitudes and accessories peculiar to the worship of Bhavānī, Viṣṇu, and other deities. There are also portraits of Prithvī Rājā of Delhi, and his wife Urchhī, seated on the royal *masnad* (fol. 22), and of the Sikh Guru Nānak, and his friend and disciple Mardānā playing on the *rabāb*, a kind of guitar (fol. 32).

An English table of contents of the two volumes and a short description of each plate is prefixed to vol. I.

The miniatures appear to be the work of a Parsi artist. The title of each is neatly written in Persian characters at the foot, and the names of the different figures depicted are given in the margin. The drawings are remarkable for their extreme delicacy, the minute and careful delineation of every detail, and the richness and artistic choice of colour.

The following pencilled note appears on the inside of the front cover of vol. I. :—

“Bought by Mr. Beckford from the celebrated collection of Vans Braam, and sold in Mr. Beckford's Collection for 250£, and bought by Mr. Catley,* afterwards in Rivington & Cochrane's Catalogue page 813 et seq. Marked 175 guineas.”

* The name appears to be so spelt. It has been altered in pencil, and is hardly distinguishable. The date of the purchase is given as “ab' 1815-16” in a similar note in vol. II.

IX. MANUSCRIPTS OF MIXED CONTENTS.

98.

Add. 5580.—Foll. 45; 12½ in. by 8½; 19 to 21 lines, 6 in. long; written in the 19th century.

I. Foll. 2b—32a. सुंदरशृंगार Sundaraśṛiṅgāra of Sundara Dāsa. Another copy of no. 45.

II. Foll. 32b—44. नाममाला Nāmamālā of Nanda Dāsa. Another copy of no. 40, art. II.

These two works are copied by the same hand. The MS. is undated, and has no colophon.

99.

Add. 26,376.—Foll. 71; 7 in. by 5½; 10 to 15 lines, 3¼ and 3½ in. long; with ruled margins; dated Saṃvat 1865 (A.D. 1808).

I. Foll. 2—50. उर्वशीनाममाला Urvaśī-nāmamālā. A rhymed vocabulary of synonyms, by Śiromaṇi Miśra.

Beg. चादि पुरुष कहियै जगत जाके आदि न संतु ।

अगम अगोचर विश्वपति सो सुमरो भगवंतु ॥ १ ॥

जाके सुमिरै पलक में पलक मुंदि इक पोत ।

जाके चषपलक निलगै पलु न लगै सो होत ॥ २ ॥

The vocabulary is in 305 verses in the Braj-bhasha dialect, and is written after the model of the Sanskrit Amarakośa, and other similar works, in a classified arrangement of subjects. The synonyms consist chiefly of Sanskrit words. There are numerous interlineary and marginal explanatory notes in Gujarati.

The work was composed at Burhanpur, and completed in Māgha-badī, Saṃvat 1680 (A.D. 1623), as expressed in verse 303 :—

संवतु सोरह सै असी माघ मास तिथि सार ।

मूल निषत चुरहानपुर कृष्ण पक्ष गुरुवार ॥ ३ ॥

The colophon is as follows :—

इति श्रीमाधुर्यसोद्भव श्रीकृष्ण रत्नजासाद नैकरोलंब सकल
गुणचंचु महाकविरसज्ञा प्रश्रवदभृतद्रव सदृश काव्यरससंचय ॥
पंडितमन्य मिश्र शिरोमणि विरचितावद्ध उर्वशीनाम पुस्तिका
संपूर्ण ॥

Then follow two verses, from which it appears that this copy was made from a MS. in the author's handwriting, dated

Gambhir(?), Sunday, the 13th of Māgha-sudi, Samvat 1682 (A.D. 1625).

संवत सोरह आसीया नगर गंभीरै आइ ।

आदित तेरसि माघ शुदि ता दिन लिखी बनाइ ॥ १ ॥

नाम भेदु तुक भेदु है न्यारै किये विचारि ।

जिन यह कीनी उरवसी तिनहीं लिखी सवारि ॥ २ ॥

The transcriber's colophon is simply इति श्रीउरवसीनाममाला संपूर्ण ॥

The work has been printed at Lucknow.

II. Foll. 51—71. किसानबावनी Kisan-bāvanī. A Braj-bhasha poem, inculcating devotion and the practice of virtue, by Kisan Dāsa.

Beg.

ओउंकार अमर अमार अविचार सज सजर जु है उदार दारन
दुरंतकौ ।

कुंजरते कोट परजंतु जग जंतु ताके अंतरकौ जानी बहु नामी
सामी संतकौ ॥

The poem inculcates Jain religious precepts, and consists of 61 verses, instead of 52, as indicated by the title. The author states in the concluding verse that he wrote the poem under the patronage of the Saṅgharāja, or Chief of the Lokagachchha, and completed it on the 10th of Āśvina-sudi, Samvat 1767 (A.D. 1710), after the decease of the lamented Ratan Bāi, "the daughter of a pious and learned mother," probably his wife. The verse reads as follows:—

श्री सिंघराज लोका गछ सिरताज आज तिनकी कृपा जु कवि-
ताई पाई पावनी ।

संवत सतर सतसठे विजे दसई की ग्रंथ की समापति भई है
मनभावनी ॥

साधवी सुग्यान मा की जाई श्रीरतन बाई तजी देह तापर रची
है विगतावनी ।

मत कीनी मति लीनी ततही पै रुचि दीनी वाचक किसान
कीनी उपदेश बावनी ॥ ६१ ॥

The work has been printed in Bombay, 1876 (2nd edition), in the form of Devanagari characters peculiar to Jain publications, under the editorship of Bhīma Simha Māṇaka Śrāvaka, for the guidance of Jain monastic students.

The two works in this MS. appear to have been written by a Jain scribe, probably in the Bombay Presidency. The colophon to the last states that it was copied for one Khimaji, the son of Chhagan Travādi, on Friday, the 2nd of Chaitra-sudi, Samvat 1865 (A.D. 1808).

Colophon: संवत १८६५ ना वर्षे चैत्र शुद २ भृगौ लिखितं
त्रवाडी छगन सुत धीमजी पठनाथे

100.

Add. 26,542.—Foll. 28; 10 in. by 4½; eighteenth century. [WILLIAM ERSKINE.]

A collection of works in Sanskrit and Hindi, written by different hands. The following only are in Hindi:—

I. Foll. 1—12 (१-१३). वचनिका Vachanikā. A poem, in the Marwari dialect, on the defeat of Jaswant Singh, the Rathor Raja of Jodhpur, by Aurangzeb in Samvat 1715 (A.D. 1658), and the heroism and death of Rāo Ratan Singh of Ratlam.

Beg. गाहा ॥

गणपति गुणे गहीरं । गुणगाहक दान गुणदेईण ।

सिद्धि च्छिद सवद सधीरं । सुंदाहल देव सुप्रशनं ॥ १ ॥

Jaswant Singh succeeded to the throne of Marwar on the death of his father Gaj Singh in A.D. 1638, and died in A.D. 1681.* During his reign the emperor Shāh Jahān, having become old and infirm, appointed his eldest son Dārā Shikoh as regent, whereupon his third son Aurangzeb, in conjunction with his brother Murād, marched on Agra with the object of dethroning his father, and taking possession of the sovereignty.

Jaswant Singh espoused the cause of Dārā, and their combined forces set out

* See Dr. Grierson's "Vern. Lit.," p. 98 (no. 370) and p. 75 (no. 195). According to Beale ("Biog. Dict.," 2nd ed., p. 139 and 200), Gaj Singh died in A.D. 1630, and his son Jaswant Singh in A.D. 1678.

from Agra towards the river Nerbudda to meet the invading armies. A fierce battle took place 15 miles from Ujjain, in which Aurangzeb was victorious. Dārā Shikoh and Jaswant Singh were completely defeated and took refuge in flight, and Rājā Ratan Singh of Ratlam, a valiant Rathor chieftain and ally of Jaswant Singh, was killed in battle.

Colonel Tod has given us a full account of these historical events.* The MS. "Rasa Rao Rutna," referred to by him, now in the Library of the Royal Asiatic Society,† gives a much fuller account of the battle than is to be found in the present work. It was written by Kavi Kumbhakarna (without date), and is in six cantos. The MS. is very neatly written in 100 folios. The copy was made by Gaṇeśa Datta, a Brahman of Jodhpur, in Samvat 1876 (A.D. 1819), and was presented to Col. Tod by Rājā Mān Singh, a descendant of Jaswant Singh, who succeeded Rājā Bhīm Singh in A.D. 1803 and died in 1843.

This MS. is defective, foll. ७ and ९ being missing. It concludes with the date of the battle, Friday, the 9th Vaiśākha-badi, S. 1715 (A.D. 1658), as follows:—

पवि सुवैसाख तिथि नवमि । पनरोत्तरै वरस ।
 वार शुक्र लडिया विहद । हिंदु तुरक कवीस ॥ १६ ॥ ‡
 जोड भणै पडोयो जगो । रोसे रतन रसाल ।
 मुरा पुरा सोभलो । भड मोटा भूपाल ॥ १७ ॥
 वात ॥ दिली का वाका । उज्जैन का साका ॥
 चार मुगा रहसो । सवीयाल कहसो ॥

The manuscript was copied at Magrop, during the rule of Thākur Ranna (रन्न) Singh, on Saturday, the 15th Phālguna-sudi, Samvat 1766 (A.D. 1709).

* "Rajasthan" (Madras ed., 1873), vol. ii., pp. 41—49.

† Tod MSS., no. 142.

‡ In another copy of this poem (no. 101, art. II., fol. 138a) the reading of this verse is:—

शुक्र वार सतरह संमत पनरोत्तरै प्रमाण ।
 वटीयानमि वैसाख वदि हींदु मुसलमान ॥

Colophon : इति श्री राजा रणायर वचनिका संपूर्णम्
 तेजसौ भाग्य लिपितं संवत् १७६६ वर्षे मासौत्तमे फाल्गुन मासे
 खेत पक्षे १५ पूर्णिमासी तिथौ शनोवसे ॥ . . . मगरोष ग्रामे
 ठाकुर श्रीरत्न सौधजी राज्ये ॥

II. Foll. 25 and 26. भ्रमरगीता Bhramara-gītā. A Marwari song in 26 verses, by Kavi Nayavijaya, in praise of Kṛishṇa, suitable for singing during the Holi festival.

The poem is carelessly written, and has no date of composition or copy. It appears to have been written in the 18th century.

III. Fol. 27. Four songs in Marwari describing the months of Śrāvaṇa, Bhādra, Āśvina and Kārtika.

IV. Fol. 28. पंच सहेली Pañcha-saheli. A tale in verse by Chhayal (छयल), about five female companions living in Chanderi, a town in Central India. The poem is in 71 verses, and in the Marwari dialect.

Beg. देखा नगर सुहामणा अधिक सुचंगा ठाम ।

नाम चंदेरी परगटि जाये सुरलोक समान ॥ १ ॥

The date of composition, Phālguna, Samvat 1575 (A.D. 1518), the title of the poem, and the name of the author are given in the last verse.

पनरें सेंर पंचोतरें पुनिम फाल्गुण मास ।

पांचसहेली वरणवी कहत छयल सुजाय ॥ ७१ ॥

The poem was copied at Wadal, by Muni-dharma Vimala. The date is not given.

Colophon : इति पंचसहेली दुहा संपुरण लिखतं मुनिधर्म
 विमल वडाल ग्राम मध्ये ॥

101.

Add. 26,541.—Foll. 196; $7\frac{1}{4}$ in. by $4\frac{1}{2}$; nineteenth century. [WILLIAM ERSKINE.]

I. Foll. 1—100. An unfinished poem in the Marwari dialect, with miscellaneous short extracts and notes, some in Devanagari, others in Kaithi characters.

II. Foll. 101—138. वचनिका Vachanikā. Another copy of no. 100, art. 1.; written by a Gosain of Fatehpur, on the 8th day of Āśvina-sudī, S. 1816 (A.D. 1759), for one Śivadāna of Barhat.

Colophon: संवत् १८१६ रा चासू सुदि ८ दिने पुस्तका लिखतं गुसाई फतेपुरी बारहट सिवदान वाचनाय ॥

III. Foll. 139—196. Another collection of miscellaneous notes and fragments of poetry, written by various hands.

102.

Add. 27,215.—Foll. 166; 8½ in. by 5¾; 18 and 19 lines, 4 in. long; slightly worm-eaten; written apparently in the 19th century. [CAPTAIN R. M. MILES.]

I. Foll. 1—60. Notices of celebrated Vaishṇava saints and holy men; consisting of selections from the Bhaktamāla (भक्तमाला) of Nābhājī, with biographical commentaries.

The first notice is that of the poet Kabīr. The text of Nābhājī begins:—

छप्पै ॥ कबीर कानि राखी नहों वरनाश्रम षट दर्शनी ।

भक्ति बिमुख जो धर्म ताहि अश्रम करि गयो ॥

The commentary on this verse begins:—

कबीर जन्मप्रसंग गुरु रामानंद की सेवा में एक ब्राह्मण तत्पर रहे दोऊ बेरा दर्शन करै एक कन्या बाल रंडा रहै वह कहे मोको दर्शन करावो

Nābhājī, or Nābhā Dāsa, whose proper name is Nārāyaṇa Dāsa, was a native of the Deccan, and flourished about the middle of the 17th century.* Under the direction of his spiritual preceptor, Agra Dāsa, he wrote the Bhaktamāla, or Lives of Vaishṇava saints, in the Braj-bhasha dialect. The work contains 197 verses in the *chhapai* metre, and a concluding poem in 17 *dohās*.

* See Grierson, "Modern Vern. Lit.," p. 27; Garcin de Tassy, "Litt. Hind.," 2nd ed., vol. ii., p. 409; and Wilson's "Sects of the Hindus," vol. i., p. 60.

The present work contains notices of the following 18 persons. The numbers of the verses taken from the text of the Bhaktamāla* are denoted in brackets.

1. Fol. 2b. Kabīr. (60.)
2. Fol. 5b. Pipā, Rājā of Gangaru. (61.)
3. Fol. 20a. Sūradāsa Madanamohana. (126.)
4. Fol. 21b. Tulasī Dāsa. (129.)
5. Fol. 25a. Vilvamaṅgala. (46.)
6. Fol. 28a. Narsī Bhagat. (108.)
7. Fol. 32b. Prithvī, Rājā of Delhi. (116.)
8. Fol. 33b. Madhukara Shāh, of Orchha. (117.)
9. Fol. 34b. Agra Dāsa. (41.)
10. Fol. 35a. Śaṅkarāchārya. (42.)
11. Fol. 37a. Nāmadeva. (43.)
12. Fol. 42a. Jayadeva. (44.)
13. Fol. 47a. Dhanā. (61.)
14. Fol. 47b. Rai Dāsa. (59.)
15. Fol. 50b. Rānkā, and his wife Bānkā. (97.†)
16. Fol. 51a. Sadhanā. (96.)
17. Fol. 53a. Mādhava Dāsa. (70.)
18. Fol. 58a. Rūpa Sanātana. (89.)

The commentary, written in a modern form of Braj-bhasha, is anonymous.

A Braj-bhasha prose version of the Bhaktamāla was made by Mahārājā Pratāpa Siṃha of Sidhua.‡ His son, Madana Gopāla Lāla, had it translated into modern Hindi by Pandit Kālicharaṇa, and published by Nawal Kishor. (Lucknow, 1874, 3rd edition.)

II. Foll. 61—98. साधारण हिंदी गान Sādharaṇa Hindī gāna. A collection of Hindi devotional songs.

* The Calcutta edition of Saka 1794 (A.D. 1873), with Priyā Dāsa's metrical commentary.

† The text of Nābhājī has been omitted.

‡ Described in Kālicharaṇa's preface as being a village near the town of Pararona (पड़रौना) and adjoining Sahibganj. This latter is probably the Sahibganj in Muzaffarpur District, Bengal.

III. Foll. 99—150. मनोहर कहानियां सुगम बोली में Manohara kahāniyān. A collection of 100 anecdotes, written in the modern polite style of Hindi. This collection was lithographed at Lucknow by Munshī Nawal Kishor in 1880. A second edition was printed in 1882.

IV. Foll. 151—159. हिंदु की परवों का वृत्तान्त Hindu kī parvon kā vṛttānta. A short notice of the Hindu festivals throughout the year, beginning with the month of Chaitra.

V. Foll. 160—166. हिंदु की जातिमाला Hindu kī jātimālā. Tabulated lists of Hindu castes.

103.

Or. 2031.—Foll. 234—291 (pp. २-१८०); 5½ in. by 3½; 12 and 13 lines, 2 in. long; written in minute characters, about A.D. 1845. [SIR HENRY M. ELLIOT.]

A collection of miscellaneous short pieces.

I. Foll. 288—291 (pp. १-८). सोनारी विद्या Sonārī-vidyā. Notes on the goldsmith's art.

II. Foll. 283—287 (pp. ९-१८). इंसफ़ राजा हरबोंग का Insāf Rājā Harbong kā. Four short anecdotes on the justice of the Raja of Harbong(?).

III. Foll. 278—282 (pp. २३-३२). Copies of bills executed in favour of money-lenders by one Vihārī Lāla, dated S. 1902 (A.D. 1845), written in Mahajani characters, with transliterations in Devanagari.

IV. Foll. 269—277 (pp. ३३-४९). An extract from the Prithvirāj-rāsau* (no. 49), headed शिकार के समय राजा पृथ्वीराज प्रति वीरभद्र वचन। With an interlinear translation in modern Hindi.

Beg. दोहा ॥

कंदर कंदर धुम किय सिंह भरम पृथ्वीराज ।

जुय पुराननही सुनी सु अतिगति होत अकाल ॥

* Apparently taken from the Ākhet-khaṇḍa (Bk. 5).

V. Foll. 267—269 (pp. ५०-५४). The Hindi Alphabet in the Devanagari, Kaithi, Patwari, Mahajani, Kashmiri, Dakhini, Gurumukhi, and Marwari characters.

VI. Foll. 262—266 (pp. ५५-६४). बीछी का मंत्र Bichhī kā mantra. A charm against scorpion-bites. Also another short extract from the Prithvirāj-rāsau, headed सोरों का वयान. Both with interlinear translations.

VII. Foll. 240—261 (pp. ६५-१०८). A selection of verses from the Kānyakubja-khaṇḍa of the Prithvirāj-rāsau, with an abstract of the following portions of the epic, viz.: Shikār samaya, Bārī beṭī ko samaya, Bānbedh, Padmāvatī-khaṇḍa, and Ālha-khaṇḍa.

VIII. Foll. 234—239 (pp. १०९-१२०). हमीर रायसा का संक्षेप. A very brief account of Rājā Hamīr Deb of Ranthambhor,* taken from the Hamīr-rāysā. See Dr. Grierson's "Vern. Lit.," p. 5 (no. 8). The name of the author of the poem, from which this abstract was made, is not stated.

104.

Or. 2754.—Foll. 281; 6 in. by 9¼; 17 to 21 lines, 4¼ to 4¾ in. long; written by different hands in the nineteenth century.

[REV. A. FISHER.]

I. Foll. 1—246. जन्ममसाधी Janamsākhi. A biography of Guru Nānak, in Panjabi, by Bhāi Bālā.

Beg. जन्मपउठी घाघे तानकनी की ॥ लिखी मीमडि पंटर मै धिआमीआ भिडी हैसाध मुट्टी ५ पंचमी पेधी लिखी पैहै मेधे मुलउतनपुर रे दहामी ॥

This biography, as stated in the introductory chapter, was written on the 5th day of Vaisākha-sudi, Samvat 1582 (A.D. 1525), by Paīrā Mokhā of Sultanpur, from the oral dictation of Bhāi Bālā, a Sandhū Jat, who

* See Elliot's "History of India," vol. iii., pp. 171—179.

had been in close companionship with Guru Nānak in all his wanderings. The work was compiled by order of Guru Angad, and occupied two months and seventeen days.

There are numerous Janampatrīs, or Janamsākhīs of Guru Nānak, agreeing generally in the description of the main incidents of his life, and differing only in minor details. The present work agrees pretty closely with the lithographed edition of Lahore, 1871; see Dr. Trumpp's translation in his introduction to the Ādi Granth, pp. xlvi.—lxxvi.

An enlarged recension of this work was published at Lahore in 1890, in which the date of composition is said to have been S. 1597 (A.D. 1540).

A few verses by Guru Nānak, taken from the Kāṇarā and Tilang Rāgas of the Ādi Granth, are written on the fly-leaf, and at the end of the work is an unfinished table of contents.

II. Foll. 247—253. **ਦ੍ਰੋਪਤੀ ਕੀ ਲੀਲਾ**. A lithographed edition (Lahore, 1879) of a Panjabi poem on the story of Draupadi.

III. Foll. 254—270. Extracts from the Panjabi poems of Bhulle Shāh, a Sūfī modern poet of the Kādirī sect. The first is a Siḥarfi poem, entitled **ਗਿਆਨਮੰਜਰੀ**, each verse beginning with a letter of the Persian alphabet in regular sequence.

IV. Foll. 271—281. **ਕਾਲਜਾਨ Kāla-jñāna**. A poem on the symptoms of diseases, adapted from the Sanskrit* in the Western Hindi dialect by Lakshmī Vallabha Gaṇi, pupil of Lakshmīkīrti; written in Gurumukhi characters.

Beg. **ਦੋਹਰਾ** ॥

ਸਕਤ ਸੰਤ ਸੰਤੁ ਸੁਤਪਰ ਤੀਨੋ ਕੋ ਪਿਆਨ ॥

ਸੰਦ ਭਾਖਾ ਬੰਦਰ ਕਰਪੁ ਕਾਲਗਿਆਨ ॥ ੧ ॥

The date of composition, Śrāvaṇa, Saṃvat 1841 (A.D. 1784), is given in the first line

* See Aufrecht, "Cat. Catt.," p. 96b.

of the epilogue (fol. 281a) in the words **ਚੰਦ ਬੰਦ ਭੁ ਪਰ ਮਿਤ ਸੰਮਤ ਸਰਨਤ ਮਾਸ**. The method of denoting the date is curious. The numerals 1 and 4 are mentioned first in the usual manner by the numeral words *chandra* and *veda*, but the century 18 which follows is expressed by the term "8 (ਮਿਤ i.e. ਸ੍ਰੁ) on 1 (ਸ੍ਰ)."*

Colophon: **ਇਤ ਸ੍ਰੀ ਪੋਥੀ ਕਾਲਗਿਆਨ ਕੀ ਸੰਪੂਰਨ ॥**

105.

Or. 2757.—Foll. 450; 5 in. by 6½; 9 lines, 4½ in. long; neatly written in large Gurumukhi characters, with ruled margins, apparently in the 19th century.

[REV. A. FISHER.]

A collection of Braj-bhasha poems.

I. Foll. 1—132. **ਰਸਿਕਪ੍ਰਿਯਾ Rasikapriyā** of Keśava Dāsa. Another copy of no. 43.

Heading: **ਅਬ ਰਸਕਪ੍ਰਿਯਾ ਭਾਖਾ ਲਿਖਤੋ ਕਿਰਤ ਕਵਿ ਕੋਸ਼ਦਾਸ ॥**

Beg. **ਛਪੈ** ॥

ਏਕਰਦਨ ਗਜਬਦਨ ਸਦਨਬੁਧ ਮਦਨਕਦਨਸੁਤ ॥

ਗਵਰਿਨੰਦ ਆਨੰਦਕੰਦ ਜਗਬੰਦਚੰਦਯੁਤ ॥

II. Foll. 133—320. **ਕਵਿਪ੍ਰਿਯਾ Kavipriyā** of Keśava Dāsa. Another copy of no. 44.

Beg. **ਦੋਹਰਾ** ॥

ਗਜਮੁਖ ਸਨਮੁਖ ਪੋਤਪੀ ਬਿਘਨ ਚਿਮੁਖ ਹੁਇਯ ਜਾਤਿ ॥

ਜੋ ਪਗਪਰਤ ਪ੍ਰਯਾਗ ਮਗਪਾਪ ਪਰਾਰਥਿਲਾਤ ॥ ੧ ॥

This copy has the Nakhśikh (foll. 263—302) in two parts of 97 and 33 verses. The last chapter contains 102 verses.

* This method of expressing numbers is of frequent occurrence in the Hindustani language as spoken in the Madras Presidency. Thus 45 would be *chār par pāñch*, or "5 on 4." The word ਸ੍ਰੁ, as denoting the number 8, does not occur in Burnell's List ("South Ind. Pal.," p. 77), but is to be found in a more complete list given in *Ankavidhāna*, one of a series of Sanskrit vocabularies, edited with Bengali translations by Gopīramaṇa Tarkaratna under the title *Koshachandrikā*, Dacca, 1893, p. 54.

III. Foll. 321—360. चित्रविलास Chitra-vilāsa. A treatise on prosody and poetical description, in 131 verses, by Amṛita Rāya.

Beg. ਸੰਤਾਵੰਤ ਤਸੰਤਮੰਤਿ ਸਿੰਦੁਰ ਭਰਬਰ ॥
ਕੇਸਰੀ ਅਲਿਖੰਤ ਲਸੈ ਸਸਿਖੰਤ ਤਾਲਪਰ ॥

Colophon: ਇਤਿ ਚਿੰਤਾਮਲਿਕਾ ਕਵਿ ਅੰਮਿਤ
ਗਾਇ ਕ੍ਰਿਤ ਸਮਾਪਤੰ ॥

IV. Foll. 361—373. तिलशत Tila-śata. An anonymous poem, in 101 stanzas, describing the beauty of a mole, or dark spot, on a woman's face, especially on her chin.

Beg. ਦੋਹਰਾ ॥
ਗੋਰਮੁਖਿ ਪਰ ਤਿਲੁ ਲਸੈ ਤਾਹਿ ਕਰੋ ਪਰਨਾਮ ॥
ਮਾਨੋ ਸਸਿ ਲੈ ਅੰਕ ਮੈ ਰਾਖਿਐ ਸਾਲਿਗਰਾਮ ॥ ੧ ॥

V. Foll. 374—450. शतसई Śat-sai, or "Seven hundred" stanzas, by Vṛinda.

Heading: ਅਬ ਖ੍ਰਿੰਦ ਸਤਸਈ ਕ੍ਰਿਤ ਕਵਿ ਖ੍ਰਿੰਦ
ਲਿਖਤੰ ॥

Beg. ਦੋਹਰਾ ॥
ਸ੍ਰੀਗੁਰਨਾਥ ਪ੍ਰਭਾਵਤੋਂ ਹੋਤ ਮਨੋਰਥ ਸਿੰਧ ॥
ਘਨਤੋਂ ਜੋ ਤਰੁ ਬੇਲਿ ਦਲਿ ਫੁਲਫਲਨਿ ਕੀ ਖ੍ਰਿਪ ॥ ੧ ॥

The poem contains ethical teachings in verse. It was first published under the editorship of Lallūji Lāla in Calcutta, A.D. 1820. It was afterwards printed at Agra, in 1847, as a text-book for vernacular schools. Two editions have been published at Bombay, in 1854 and 1865. All the printed editions contain 705 stanzas, whereas there are only 693 in the present copy, the poem ending with verse 692. The last verse gives the date Kārtika, Saṃvat 1761 (A.D. 1704), as follows :—

ਸੰਬਤ ਸਸਿ ਰਸ ਵਾਰ ਸਸਿ ਕਾਤਕ ਸੁਣਿ ਸਸਿਵਾਰ ॥
ਤਾਤੈ ਫਾਕੈਸਰਸੈ ਓਪਜੋ ਪੁਰਵਿ ਪ੍ਰਚਾਰ ॥ ੬੯੩ ॥

The printed editions do not contain this verse. No particulars have been given of the life of Vṛinda in any of the biographies of Hindi poets.

106.

Or. 2761.—Foll. 80; 6½ in. by 4¼; 15 to 20 lines, 2½ in. long. Nineteenth century.

[REV. A. FISHER.]

A collection of Braj-bhasha religious tracts written in the Gurumukhi character.

I. Foll. 1—36. अमृतसरमाहात्म्य Amritsar-māhātmya. A poem in 8 chapters (*adhyāya*) in praise of the sacred city of Amritsar, said to be taken from the Bhavishyapurāṇa.

Heading: ਅਬ ਅੰਮ੍ਰਤਸ੍ਰ ਮਹਾਤਮ ਲਿਖਤੰ ॥

Beg. ਦੋ : ॥
ਗੁਰ ਗਣੇਸ ਅਰ ਸਾਰਦਾ ਬੰਦੇ ਹਿਤ ਚਿਤ ਲਾਇ ॥
ਜਾਕੀ ਕ੍ਰਿਪਾ ਕਟਖਤੋ ਉਤਮ ਮਤਿ ਕੋ ਪਾਇ ॥ ੧ ॥

Colophon: ਇਤਿ ਸ੍ਰੀ ਭਵਿਖਤਪੁਰਾਣੇ ਉਮਾਮਹੇਸ
ਸੰਬਾਦੇ ਅੰਮ੍ਰਤਸ੍ਰਮਹਾਤਮੇ ਅਨੰਤਮੋਖਿਆਇ ॥

II. Foll. 37—53. दोहावली. A selection of verses from the Dohāvalī of Tulasī Dāsa, arranged in 7 cantos (*sarga*). The complete dohās of Tulasī Dāsa, numbering 572, have been printed at Benares in 1861, and at Lucknow in 1874.

III. Foll. 54—65a. वचन संता के Vachan santā ke. The teachings of Vaishṇava saints.

Beg.

ਜਬ ਜਗਜਾਮੀ ਸੰਤਹੁ ਕੇ ਬਚਨ ਸੁਣ ਕ੍ਰ ਤਤ ਵਿਖੇ
ਲਿਖਾਵਦਾ ਹੈ ॥
ਤਬ ਉਨਹੁ ਬਚਨਹੁ ਕਾ ਪਰਕਸ ਉਨਕੇ ਹਿਰਦੇ
ਮਹਿ ਪਰਚਤਾ ਹੈ ॥

IV. Foll. 65b—68a. संतशिक्षा Santa-śikshā. Rules of conduct for the guidance of Vaishṇavas.

Heading: ਅਬ ਸੰਤਸਿਖਾ ਗ੍ਰੰਥ ਲਿਖਤੰ ॥

Beg. ਪਹਲੇ ਗੁਰਾਨੁ ਨਿਰੰਕਾਰ ਜਾਨਲਾ ॥ ੧ ॥ ਸੰਤੋਖ
ਰਖਲਾ ॥ ੨ ॥ ਗੁਰਾਤੋ ਬਿਸ਼ਵਾਸ ਰਖਲਾ ॥ ੩ ॥ ਖਿਮਾ
ਰਖਲੀ ॥ ੪ ॥ ਗਰੀਬੀ ਰਖਲੀ ॥ ੫ ॥ ਬੈਠਲਾ ਸੁਖ ਅੰਕ
ਸੰਕੋਚਕੇ ॥ ੬ ॥ ਤੋਜਨ ਬੋਲਾ ਖਾਲਾ ॥ ੭ ॥

The rules are numbered as far as 74. Those on the last page are not numbered.

V. Foll. 68b—72a. निवृत्तिविवेक Nivṛtṭi-tattvaviveka. A dialogue between a Guru and his pupil on Vaishṇava teachings.

Heading: ਅਥ ਨਿਵਰਤੀਤਤਵਵੇਕ ਲਿਖਤੋ ॥

Beg. ਹੇ ਗੁਰੋ ਬ੍ਰਹਮ ਕਾ ਕਿਆ ਸਰੂਪ ਹੈ ॥ ਅਰ ਮਾਇਆ ਕਾ ਕਿਆ ਸਰੂਪ ਹੈ ॥ ਬ੍ਰਹਮ ਅਰ ਮਾਇਆ ਕਾ ਕਿਆ ਸਨਬੰਧ ਹੈ ॥

VI. Foll. 72b—80. Verses on the marriage of Sītā.

Beg.

ਪ੍ਰਥਮਹਿ ਸ੍ਰੀ ਪ੍ਰਸਾਦਜੂ ਸਕਲ ਸਥਾਨ ਸਿਰਮੌਰ ॥
ਜਿਨਕੇ ਕਰ ਬਿਹਰਤ ਸਦਾ ਦੰਪਤੀ ਸ੍ਰਾਮਲਗੇਰ ॥ ੧ ॥

The poem has no title or colophon.

107.

Or. 2762.—Foll. 183; 5½ in. by 3½; 6 lines, 3½ in. long; written in Gurumukhi characters, apparently in the 19th century.

[REV. A. FISHER.]

I. Foll. 1—167. ਗੁਰੂ ਸਿੰਘ ਕੀ ਕਥਾ Gau-singh kī kathā. An allegorical poem in Braj-bhasha, by Devīdāsa, on the attainment of final emancipation. It is divided into 7 chapters, comprising 368 verses, and is written in the form of a dialogue between a cow and a tiger.

Beg. ਚਿਤਰਾਸ [i.e. ਏਤਿਰਾਸ] ਪੁਰਾਨ ਕਾ ਮਤੁ ॥
ਰਾਜਾ ਜੁਪਿਸਟਰ ਪ੍ਰਸਨ ਕਰਤਾ ਹੈ ਭੀਖਮ ਪਿਤਾਮਾਪਹਿ ॥
ਹੇ ਪੁਰਖੇ ਬਿਖਿ ਉਤਮ ਪੁਰਖੁ ਭਾਖਿਓ ॥ ੧ ॥

On fol. 167b is written the Arabic text (slightly altered) of Sūrat al-nās, the last (114th) Sūrah of the Koran.

Colophon: ਏਤ ਸ੍ਰੀ ਚਿਤਰਾਸ ਪੁਰਾਨ ਸਿੰਘ ਗੁਰੂ ਸੰਬਾਏ ਸਪਤਮੋਪਿਆਓ ਸਮਾਪਤ ॥

II. Foll. 168—183. ਗੁਰਬੰਸਾਵਲੀ Guru-varṇṣāvalī. A genealogy of the ten Sikh Gurus, in verse, by Sītārāma.

Beg.

ਸ੍ਰੀ ਸਤਿ ਗੁਰਪਦ ਬੰਦਕੈ ਬਰਨੈ ਬਿਮਲ ਸੁਬੰਸ ॥
ਜੋ ਜੋ ਸਤ ਗੁਰ ਕੀ ਭੀਈਯਾ ਜਗ ਸੈ ਸੁਭ ਅੰਸ ॥ ੧ ॥

The poem is in 51 verses, and contains a short description of the Gurus, with the date on which each of them died. The date of composition, the 3rd of Kārtika-sudi, S. 1831 (A.D. 1774), is given in the last verse.

ਅਠਾਰਹ ਸੈ ਏਕਤੀਸ ਕਾ ਸੁਸੰਮਤ ਹੈ ਏਹ ॥

ਕਾਤਕ ਸੁਕਲਾ ਤੀਜ ਕੋ ਸੀਤਾਰਾਮ ਭਨੇਹੁ ॥ ੫੧ ॥

108.

Or. 4540.—Foll. 309; 5¼ in. by 7¼; 8 to 12 lines, about 5 in. long; written by different hands, in Gurumukhi characters, apparently in the 19th century.

A collection of religious and philosophical tracts, carelessly written by illiterate scribes. The volume contains the following works, most of which have been copied one after the other without any pause or separation other than that of the usual invocation at the commencement of a work.

I. Foll. 3—87b. ਜਪਜੀ Japjī of Guru Nānak. The introductory chapter of the Ādi Granth, with a Hindi commentary in prose and verse by Ānanda Ghana, who is stated in the colophon to be a pupil of Rām Dayāl, and a descendant of the 10th generation from Guru Nānak.

Each line or two of the Japjī is followed by explanatory comments, the whole being written continuously, without any division into paragraphs, or any attempt being made to distinguish the text from the commentary.

The work begins (fol. 3a) with verses in praise of the god Hari, and an introductory poem, in which the author dedicates his exposition of the Japjī to his guru Rām Dayāl. After the first line of the text

(fol. 4a) the commentary, written in a modern style of Hindi, begins as follows :—

ਸਤ ਜੋ ਨਾਮ ਹੈ ਕਰਤਾ ਪੁਰਖ ਪਰਮੇਸਰ ਕਾ ਹੀ ਹੈ ॥
ਐਸੇ ਸਤੀ ਨਾਮ ਝੂਠੇ ॥ ਕਹਿਤੇ ਜੋ ਨਾਮ ਸਤ ਹੈ ਤਬੀਤੇ
ਜਾਪਕ ਕੇ ਸਤਿ ਪਦ ਕੀ ਪ੍ਰਾਪਤ ਕਰਤਾ ਹੈ ਐਸੇ ਨਾਮ
ਝੂਠੇ ਹੈ ਤਬੀਤੇ ਝੂਠੇ ਜਗਤ ਮੇਂ ਡਾਰਤੇ ਹੈ ॥

Colophon : ਇਤ ਸ੍ਰੀ ਗੁਰ ਨਾਨਕ ਦੇਵ ਪ੍ਰਸੂਤ ਦਸਮ
ਪੁਰਖ ਸ੍ਰੀ ਗੁਰੂ ਰਾਮਦਿਆਲੁ ਮਿਖ ਆਨੰਦੁ ਥਨੁ ਵਿਰ-
ਚਿਤਾ ਸ੍ਰੀਜਪ ਟੀਕਾ ਸਮਾਪਤੰ ॥

II. Foll. 87b—97a. अपरोक्षानुभव Aparokshā-
nubhava, by an anonymous author. Another
copy of no. 78, art. v.

III. Foll. 97a—111a. हस्तमल-प्रश्नोत्तर Hastā-
mala-prāśnottara, by Dayāl Anemī. Another
copy of no. 78, art. iv.

IV. Foll. 111b—143a. ज्ञानबोधिनी Jñāna-
bodhinī, by Dayāl Anemī. Another copy of
no. 78, art. II.

In the heading the work is called अजिआन-
बोधिनी Agyān (i.e. Ajñāna)-bodhinī.

V. Foll. 143a—153b. योगवासिष्ठसार Yōga-
vāsishṭhasāra, by Kavīndrāchārya Sarasvatī.
Another copy of no. 82, art. iv.

VI. Foll. 153b—185. अष्टावक्र Ashtāvakra,
by Dayāl Anemī. Another copy of no. 78,
art. III.

VII. Foll. 186—197. विचारमाला Vichāra-
mālā, by Anātha Dāsa. Another copy of
no. 78, art. I.

VIII. Foll. 198—215. A Sanskrit poem,
in 69 verses, by Guru Nānak.

IX. Foll. 216—231. An extract from
Gulāb Singh's translation of the Prabodha-
chandrodaya nāṭaka of Kṛishṇa Mīśra. See
no. 79, art. VIII. The extract is taken from
the 4th Act (verses 59 to 142) with the entry
of "Contemplation" (Vastuvichāra), and
begins :—

दसउविचार ਉਦਾਚ ॥
ਛਪੈ ॥ ਬਿਨੁ ਸੁੰਦੁ ਤਨੁ ਸੁੰਦੁ ਪਾਪੀ ਮਦਨੁ ਦਿਖਾਏ ॥
ਕਰੇ ਦੰਚਨਾ ਜਗਤ ਲੋਕ ਕੋ ਨਰਕ ਲਜਾਏ ॥

X. Foll. 232—275. Selections from the
Ādi Granth, more especially from the com-
positions of Gurm Nānak and the Bhagats,
taken from the Āsā and Rāmkalī Rāgas.
There is no system of arrangement of the
passages selected, the copy is carelessly
written, and there are many corrections.
Fol. 232 is only a fragment.

XI. Foll. 276—309. आत्मसिद्धान्त Ātmā-
siddhānta. Vedānta teachings in the form
of a Guru's answers to the questions of his
disciple.

Heading : ਅਥ ਸ੍ਰੀ ਆਤਮਸਿਪਾਂਤੁ ਲਿਖਤੰ ॥
ਉਤਰ ਪ੍ਰਸਨ ਗੁਰ ਅਰ ਸਿਖ ਦਾ ॥ ਸਿੱਖੇਦਾਚ ॥ ਜੋ
ਸ੍ਰੀਗੁਰਦੇਵਜੀ ॥ ਇਹ ਪਰਮਾਤਮਾ ਕਿਸਕੋ ਕਹਿਤੇ ਹੈ ॥
ਅਰ ਆਤਮਾ ਕਿਸਕੋ ਕਹਿਤੇ ਹੈ ॥ ਅਰ ਬ੍ਰਹਮ ਕਿਸਕੋ
ਕਹਿਤੇ ਹੈ ॥ ਅਰ ਨਿਰਾਕਾਰ ਕਿਸਕੋ ਕਹਿਤੇ ਹੈ ॥ ਅਰ
ਸਰਬਵਿਆਪੀ ਕਿਸਕੋ ਕਹਿਤੇ ਹੈ ॥

The work is written in modern Hindi
prose, and bears no name of author or date
of composition.

Foll. 289b and 293a contain extracts from
the Ādi Granth, the former from Rāga
Kedārā, the latter from Rāga Śrī.

Both quotations are incomplete, and appear
to have been written to fill up pages that
had inadvertently been left blank.

There are numerous corrections through-
out the volume, and occasional additions on
the margin. The first seven pieces, up to
fol. 198, are written by the same hand, and
formed a distinct MS., the leaves of which
are numbered ੧-੧੯੫. The other pieces are
written by other hands, and formed separate
MSS., with separate native foliation, in some
places incorrect or omitted. These, being
originally smaller in size than the first part
of the volume, have been made to the same
size by the addition of paper to the sides.
On the fly-leaves (foll. 1 and 2) are scribbled
verses in praise of Nānak, and a medical
prescription.

THE n
incide
works

Adhyā
Adhyā
*Ādi
Ādyāc
Akāl-
Ālhak
Amrit
Amrit
Anekā
Apar
Āratī,
Ashtā

Asvān
Ātmā
Ātmā
Avag
Avatā
Bālāc
Banār
Bāvan
*Bhag
Bhāga

Bhaja

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CATALOGUE OF HINDUSTANI MANUSCRIPTS.

HINDUISM.

1.

Or. 2035.—Foll. 67; 8 in. by 5; 11 lines, 3 in. long; written in Shikastah; dated Moradabad, Nov. 11 and 15, A.D. 1851.

[SIR HENRY M. ELLIOT.]

گیان گُشت

An elementary treatise on Yoga, by Saman La'l, of Amroha.

Beg. سجدہ کرتا ہوں اوسکو جسکے یہ دنیا چمن
سب میں وہ موجود بیشک اور ترمنوعن (?)

The author states in a preface to his 'Ilm i munjalī (no. 84) that he was a Kāyastha by caste; that he was born and educated at Amroha, in the District of Moradabad; and that he was seventeen years old when the invasion of Kumaun took place. This no doubt has reference to the incursion made by Prithvī Narāyan of Nepal in A.D. 1789, of which the author has written a short account, appended to his romance *Ḳiṣṣah i Rājah Chitramukūṭ* (no. 80). He goes on to say that during that time Captain Rayter (?), کپتان ریتیر, came to Amroha in charge of a detachment of soldiers, and appointed him

to the superintendence of the military godown (گودام) or stores at Kashipur. After this, Saman La'l was placed in charge of the stores at Almora and at Benares. This occupied a period of sixteen years, after which he came to Moradabad, the Commissioner of which place appointed him a special pleader. After practising at the bar for twenty-six years, he retired from public service, and sought rest in his native city of Amroha. After a while, being tired of living in idleness, he began the compilation of the 'Ilm i munjalī, a work which he completed, after six months' labour, in A.D. 1846.

The present MS. contains a short description of the various systems of Yoga, as practised by Hindu devotees, and of the technical terms connected with it. It is preceded by three poems, one in praise of God, the second a eulogy on Sir Henry Elliot, to whom the work is dedicated, the third containing a few prefatory remarks, in which the author states that the work is a translation from a Hindi original:

ہندی سے ترجمہ کیا اردو میں یہ نحیف
ہی گیان گُشت الیت اسکا نام شریف

The volume is divided into five Bābs, as follows :

Bāb 1, in three Faṣls, Sāṅkhya-yoga, fol. 7a; Bāb 2, Aṣṭāvakra-yoga, fol. 26a; Bāb 3, Bhauma, or the particular postures adopted by Yogins, fol. 33b; Bāb 4, in three Faṣls, Haṭha-yoga, fol. 38a; Bāb 5, Rāja-yoga, fol. 45b.

Appended to this work (foll. 57—67) is a short treatise, also by Saman La'l, on the origin of the Kāyastha caste.

The MS. appears to be in the author's own handwriting. It is the one entered as no. 181 in the "Catalogue of the Manuscripts of Sir H. Elliot," which appeared in the Journal of the Asiatic Society of Bengal, vol. xxiii., p. 256. See also Garcin de Tassy, Litt. Hind., 2nd ed., vol. iii., p. 51.

2.

Or. 1967.—Foll. 17; 13 in. by 10½; 13 lines, 11 in. long; written in oblong, in Nestalik-āmez, about A.D. 1850. Slightly worm-eaten. [SIR HENRY M. ELLIOT.]

جنتری نام تیوہار

A Calendar of Hindu festivals.

Beg. جنتری نام تیوہار ہاے قوم ہنود کی جو تمام سال میں ہوتی ہیں اضلاع ہندوستان میں

This work, of unknown authorship, contains a tabulated account of the different Hindu religious festivals throughout the year. They are arranged in numerical order according to the months of the Hindu year in which they occur. A short description is given of the religious rites and customs peculiar to each festival.

The MS. was probably the author's rough draft. A neatly-written copy of this work will be found in no. 113, art. i.

3.

Or. 2037.—Foll. 78; 11 in. by 7½; 16 lines, 5½ in. long; written in cursive Nestalik, about A.D. 1850. [SIR HENRY M. ELLIOT.]

تواریخ نادر

A treatise on Hindu cosmogony, castes and tribes, with an account of the Muhammadan sects of India, by Sevati La'l, of Bareilly.

Beg. ہزاران ہزار سجدہ اور تعریف اوس کرتار
سرجن ہارکو

The preface to this work is written by Gulzārī La'l (see no. 21), a brother of the author, who appears also to have co-operated with him in some measure in its compilation. In it he states that the materials on which this history is based are taken from Sanskrit Purānas and other works, and from well-known Persian histories. He has also given a detailed account of his own official career from the age of fourteen, when he first obtained employment in the District of Bareilly, A.D. 1825, and states that the author was assisted by Mangal Sen Miśr and Gokulchand Miśr, Pandits of Bareilly.

The date of composition, A.H. 1263 (A.D. 1846), and the title of the work are expressed in a Persian chronogram at the end of the preface (fol. 3a).

The history is divided into six chapters (Bāb), subdivided into sections (Dafa') and subsections (Zamn). The contents are as follows :

Bāb 1. The creation of the world, with an account of the rulers of India from the earliest times, fol. 3a. 2. The Brahman castes and their origin, fol. 35a. 3. The Kshatriyas, fol. 36b. 4. The Vaiśyas, fol. 39a. 5. The Śūdras, fol. 56b. 6. Muhammadan sects of India, fol. 71b.

HISTORY.

GENERAL HISTORY.

4.

Or. 1959.—Foll. 24; $10\frac{3}{4}$ in. by $6\frac{1}{2}$; about 18 lines, $4\frac{1}{2}$ in. long; written in Nestalik, apparently in A.D. 1846.

[SIR HENRY M. ELLIOT.]

A volume of miscellaneous extracts, of which the following only is in Hindustani:

Foll. 10—24. لب التواريخ

A Hindustani translation by Lewis Dacosta, Assistant Superintendent of Police, Lower Provinces, assisted by Ḥakīm Maulavī ‘Abd al-Majid and other natives, of A. F. Tytler’s “Elements of General History, ancient and modern,” from the ninth edition of 1825, corrected by Edward Nares.

This work was published in two volumes, Calcutta, 1829, under the patronage of the Bombay Native Education Society, and in 1830 a third volume was added, containing a translation of Dr. Nares’ continuation of Tytler’s History up to the death of King George III. in 1820.

The extracts contained in this volume consist of the translator’s title-page, the table of contents of the three volumes, and short passages from the work.

The date of transcription, A.H. 1262 (A.D. 1846) appears at the end of the first extract, taken from the Luṭf ‘Alī-nāmah, a Panjabi romance, which is in the same handwriting.

5.

Or. 1970.—Foll. 93; $11\frac{1}{2}$ in. by $8\frac{1}{2}$; 18 lines, $5\frac{1}{2}$ in. long; written in Shikastah, in the 19th century, [SIR HENRY M. ELLIOT.]

جامع التواريخ

A general history, in Persian, compiled

A.H. 1250 (A.D. 1834-35) by Kāzī Faḳīr Muḥammad B. Kāzī Muḥammad Rizā. See the Persian Catalogue, p. 899b.

Foll. 72—91 contain fragmentary extracts from an anonymous Hindustani translation of the Persian history, to which are appended chronological tables, translated into Hindustani from an unspecified English work.

SPECIAL HISTORIES.

6.

Add. 26284.—Foll. 59; $8\frac{1}{2}$ in. by 6; 15 lines, 4 in. long; written in Shikastah; dated 13th July, A.D. 1790.

[WM. ERSKINE.]

قصہ احوال روهله

A short account of the Rohilla chiefs of Rohilkhand, from the time of Dā‘ūd Khān in the beginning of the 18th century, to the death of Shujā‘ al-Daulah, Nawab of Oudh, A.D. 1775; by Rustam ‘Alī, Šūbedār.

Beg. جو کچھ کہ نوکری اوسی ای قادر کمال
بندہ تب کر سکے تو بشر کے ہی کیا مجال

The author states in the prologue that he was a native of Bijapur, and held the appointment of Šūbedār of Delhi, in which city he compiled this work at the request of Mr. John Harris Ford, one of the officials of that town.

The work consists almost entirely of an account of ‘Alī Muḥammad Khān, the adopted son and successor of Dā‘ūd Khān. The historical events briefly sketched in it are detailed in the Gulistān i raḥmat of Muḥammad Mustajāb Khān. See the Persian Catalogue,

p. 307b. An abridged English translation of the Persian history was made by Mr. Charles Elliott, London, 1831, under the title of the "Life of Hafiz ool-moolk, Hafiz Rehmüt Khan."

It is stated in the superscription that this copy was written by Roshan La'l, at the request of Mr. Martin Hewitt.

On the fly-leaf is written: "From Genl. Malcolm to Mr. Erskine, Nov. 1811."

7.

Or. 1921.—Foll. 101; 9 in. by $5\frac{1}{2}$; 14 lines, $3\frac{1}{2}$ in. long; written in Nestalik, about A.D. 1845. [SIR HENRY M. ELLIOT.]

اخبار حسن

A general history of the Rohilla chiefs of Kather (or Rohilkhand), from their origin to the death of Ghulām Kādir Khān, A.D. 1788, by Muḥammad Ḥasan Rizā Khān.

Beg. حمد یجد اور ثناء بیعدت ذات پاک قدسی صفات کی

The author was the son of Muḥammad Kāmkar Khān, grandson of Muḥammad Ilāh-yār Khān, and great-grandson of Ḥāfiz al-mulk Ḥāfiz Raḥmat Khān, the celebrated Rohilla chief.

The work is in two parts (Chaman), each divided into four chapters (Roshan), and was composed A.H. 1250 (A.D. 1834) at the request of Mr. Theophilus Babelow (?), بابلو.

Contents:—Chaman I., in four Roshans: Roshan 1. Origin and genealogy of Afghan tribes, with an account of Dā'ūd Khān, fol. 3a. 2. Nawab 'Alī Muḥammad Khān, fol. 9a. 3. Nawab Ḥāfiz al-mulk Ḥāfiz Raḥmat Khān, fol. 19b. 4. Nawab Dūndī Khān, Bakhshī Muḥammad Sardār Khān, and Muḥammad Faṭḥ Khān Khānsāmān, fol. 53a.

Chaman II., in four Roshans: Roshan 1. Nawab Faiz Allāh Khān, fol. 59b. 2. Nawab

Muḥammad 'Alī Khān, and Nawab Aḥmad 'Alī Khān, fol. 64a. 3. Nawab Najīb al-Daulah, Nawab Muḥammad Zābitah Khān, and Ghulām Kādir Khān, fol. 72a. 4. Rohilla chiefs of Farukhabad, fol. 91a.

The title of the work and date of composition are expressed in a chronogram, fol. 2b.

8.

Add. 18891.—Foll. 304; $8\frac{3}{4}$ in. by $6\frac{3}{4}$; 11 lines, $4\frac{1}{2}$ in. long; written in bold Nestalik, in the 19th century.

سمستان کورگی کی تواریخ

History of the Rajahs of Coorg (Kurg) from A.H. 1047 to 1222, and more particularly of the ruling sovereign, Vir Rājendra Wadiyar; translated from the Persian by Munshī Muḥammad Ibrāhīm Maḥbah. See the Persian Catalogue, p. 333a.

Beg. خدائے تعالیٰ کی تعریف اور حضرت پیغمبر کی نعت کے پیچھے حقیقت یہ ہے

The chronicles of the Rajahs of Coorg, from A.H. 1047 (A.D. 1637), when Madrāj Wadiyar ascended the throne, were compiled in Canarese, by order of Dodda Vir Rājendra Wadiyar, in the year 1211 (A.D. 1796). The translator states in his preface that the records of the previous years had been destroyed during the invasions of Nawab Ḥaidar 'Alī Khān and his son Ṭipū Sultān. Mahārāja Vir Rājendra Wadiyar had this Canarese MS. translated into Persian by Ḥusain Khān Lūhānī, one of his Munshīs, at the same time supplying further particulars of his own reign and of that of his father, Ling Rājendra Wadiyar.

The Persian history, of which this is a Hindustani translation, is carried up to the death of the Mahārājah's first wife, Mahādev Rānī, in Rabi' I., A.H. 1222 (May, A.D. 1807), and relates more particularly to his dealings with the East India Company.

Appended to the work (foll. 291b—303) is a translation of a Persian letter, dated the 14th Ramaẓān, A.H. 1223 (3rd Nov. 1808), sent by the Mahārājah to Mr. James Stevens (then Senior Judge of the Court of Appeal for the Province of Malabar, Canara and Soonda Balaghaut), in which he gives a detailed account of the conspiracy against his life, and of the slaughter of the Coorg conspirators by his African bodyguard. A history of these events, and a full description of the Canarese MS. and its contents, will be found in Lewis Rice's "Mysore and Coorg," vol. iii., pp. 101—134.

The present translation was made at the request of Mr. Edward Nash. Its title, date, and place of translation, Bombay, A.H. 1224 (A.D. 1809), and the translator's name, are noted on the fly-leaf. This copy appears to have been written about the same time.

Prefixed is an engraved portrait of the Rajah Vir Rājendra Wadiyar, published in January 1806 by Edward Orme.

9.

Or. 376.—Foll. 68; 9 in. by 5; 11 lines, 3¼ in. long; written in Nestalik; dated Delhi, A.H. 1267 (A.D. 1851).

[GEO. WM. HAMILTON.]

حال جنگ کابل

A narrative of the expedition of the "Army of the Indus" to Kabul, A.D. 1838 to 1840; by Saiyid Fidā Ḥusain, called Nabī Bakhsh, Bukhārī.

Beg. حمد یحییٰ پروردگار عالم مین واجب هی

Fidā Ḥusain states in a short prologue that he was a Jama'dār in a regiment of Bengal Native Cavalry when the expedition against Dost Muḥammad Khān, Amīr of Kabul, was determined upon, with the object of deposing him and placing Shāh Shujā' on the throne in his stead. The regiment to which the author was attached was then

stationed at Meerut, and was one of those selected for active service in this campaign. When leaving Meerut, his brother, Ḥājī Ḥusain 'Alī Khān, requested him to keep a written account of the expedition and of the unknown countries he was about to visit.

The author gives a brief and concise narration of the march of his regiment from Meerut to Delhi, and thence to Firozpur, where the "Army of the Indus" was concentrated. He enumerates the various regiments which took part in the campaign, the review of the troops at Firozpur in presence of Lord Auckland and Mahārājah Ranjīt Singh, the various stages and incidents of the march through Sindh into southern Afghanistan, the occupation of Kandahar (April 1839), the installation of Shāh Shujā' on the throne of Kabul (May 1839), the flight of Dost Muḥammad Khān, his final struggle, and surrender to the British Envoy, Sir William Macnaghten, his despatch under an escort to Ludhiana, and the departure of the army from Kabul on the 12th Nov. 1840 (fol. 61a), and the author's return to Delhi.

The narrative concludes with the remark that only 7,000 men survived out of a force of 60,000 who had set out on the expedition. See Kaye's "History of the War in Afghanistan," vol. i., p. 388, to vol. ii., p. 98.

The date of the departure of the author's regiment from Meerut as given in this MS. is the 30th Nov. 1830 and the 15th Sha'bān, A.H. 1245. These dates do not correspond, and are clearly inaccurate, as the advance of the army was made in 1838. This date, and that of the departure of the army from Kabul, 12th Nov. 1840, are the only two given in the course of the narrative.

It appears from the superscription, in Persian, that this copy was written by Lāla Dayānāth at the request of Lāla Bālak Rām, that it was commenced on the 19th Rabī' I., A.H. 1267, completed on the 18th Rabī' II., and collated on the 25th Jumādā II. (27th April, 1851).

BIOGRAPHY.

10.

Add. 8923.—Foll. 56; $8\frac{1}{2}$ in. by 5; 16 lines, $3\frac{1}{2}$ in. long; written in Nestalik, with ruled margins; dated 21st Sha'bān, A.H. 1204 (6th May, A.D. 1790),

مجموعه عاشقین

Notices of saints, in verse, by Saiyid 'Abd al-'Alī, poetically surnamed Adham.

Beg. شکر یحییٰ در جناب کبریا
کن ستین ارض و سما پیدا کیا

The author is not noticed in any of the Hindustani Tazkirahs, nor does he give any account of himself. He was probably one of the earlier Dakhani poets of the 18th century.

The MS. contains short anecdotes and notices in verse of saints, devotees, princes, and other persons noted for their piety, not only of the Muhammadan but also of other religions. There are drawings of thirty-seven of the persons described, amongst whom are the Prophet Muḥammad, the Virgin Mary with the Infant Christ, also the Hindu deities Gaṇeśa, Gaṅgā, Rāmachandra, Kṛishṇa, and Durgā, and the Jain saint Gorakhnāth. See Garcin de Tassy, *Litt. Hind.*, 2nd ed., vol. i., p. 114.

The title of the work, with the author's name, and date, are supplied by the copyist in a colophon at the end of the MS.

TAZKIRAHs, OR LIVES OF POETS.

11.

Or. 2188.—Foll. 88; $9\frac{1}{2}$ in. by $7\frac{1}{2}$; 11 lines, 4 in. long; written in Nestalik, in the 19th century.

تذکره علی حسینی گردیزی

A Tazkirah of Hindustani poets, by Fath 'Alī, commonly called 'Alī Ḥusainī Gurdezi.

Beg. ابتداء سخن محمد سخن آفرینی سزاست

This Tazkirah, written in Delhi A.H. 1165 (A.D. 1751-52), contains notices of about 100 poets, which are arranged in a rough alphabetical order by the initial letters of their Takhalluṣ, or poetical surnames, with extensive extracts from their works. The biographical notices and preface are in Persian. The author has not given any account of himself. In the Majmū'ah i naghz, or Tazkirah of 'Abd al-Kāsim of Delhi, written A.H. 1221 (A.D. 1806), he is mentioned as still alive. See the Persian Catalogue, p. 1071a; Sprenger, *Oudh Catalogue*, p. 178; Garcin de Tassy, *Litt. Hind.*, 2nd ed., vol. i., p. 523; and *Journal Asiatique*, 5^e Série, vol. ii., p. 369.

The last two pages contain an alphabetical list of the poets noticed in the work.

12.

Add. 27319.—Foll. 271; $9\frac{1}{4}$ in. by 6; 15 lines, $3\frac{3}{4}$ in. long; written in Nestalik, about the close of the 18th century.

[DUNCAN FORBES.]

گلزار ابراهیم

A Tazkirah of Hindustani poets, by Nawab 'Alī Ibrāhīm Khan, poetically surnamed Khalīl.

Beg. رعنائی کلام محمد متکمی است که انجای

Nawab Amīn al-Daulah 'Alī Ibrāhīm Khan Nāṣir Jang was born in Patna. He was a man of considerable attainments, both as an author and also as a judicial officer, and enjoyed the friendship of Lord Hastings, who appointed him to the post of Chief

Magistrate at Benares, in which city he died A.H. 1208 (A.D. 1793-94). The date of his death is expressed in a chronogram by the poet Jur'at.

'Alī Ibrāhīm Khān was a voluminous Persian author, and wrote under the Takhalluṣ Khalil and also Hāl. He has also written an interesting article on "Trial by Ordeal among the Hindus," which appeared in the Asiatic Researches, vol. i. (A.D. 1788), p. 471. See the Persian Catalogue, pp. 328a, 375b, and 410a: also Sprenger, Oudh Catalogue, p. 180; Garcin de Tassy, Litt. Hind., 2nd ed., vol. ii., pp. 1 and 191; and N. Bland's "Biography of Poets," Journal of the Royal Asiatic Society, vol. ix. (A.D. 1848), p. 159.

The MS. contains extracts from the writings of about 300 Hindustani poets, with a short preface and biographical notices in Persian. The poets are alphabetically arranged by the first letter only of their Takhalluṣ. The author states in the preface that he completed the compilation of this Tazkirah in A.H. 1198 (A.D. 1784).

Foll. 262b—269b contain a copy of a Maṣnawī by Mir Taqī (see no. 63) written by another hand, which begins:—

عشق ہی تازہ کار [و] تازہ خیال
ہر جگہ اوسے ایک نئی ہی چال

The arrangement of the lines differs from that of the poem as contained in the Kulliyāt of that poet, Calcutta edition, 1811, pp. 897—910.

Foll. 270 and 271 contain a duplicate copy of foll. 265a—267a.

Prefixed to the Tazkirah (foll. 2—8) are extracts from the works of some unidentified poet.

13.

Or. 2160.—Foll. 251; 9 in. by $6\frac{1}{4}$; 15 lines, 4 in. long; written in Shikastah-āmez, about the beginning of the 19th century.

[GARCIN DE TASSY.]

Another copy of the Gulzār i Ibrāhīm, described above.

On the first page is found the name of a former owner, "T. Macan."

14.

Or. 228.—Foll. 154; 9 in. by 5; 16 lines, $3\frac{3}{8}$ in. long; written in Nestalik, about the close of the 18th century. From the Royal Library of Lucknow.

[GEO. WM. HAMILTON.]

تذکرہ ہندی

A Tazkirah of Hindustani poets, by Ghulām Hamadānī, poetically surnamed Muṣḥafī.

Beg. نیکوترین تذکرہ کہ غنیہ دلہاے ارباب سخن

Muṣḥafī was the son of Walī Muḥammad of Amroha, in the District of Moradabad. He left his native city A.H. 1190 (A.D. 1776) in early manhood, and went to Delhi to study the art of Persian and Rekhtah poetry. He there became an author of great celebrity, and meetings (mushā'arah) of the most eminent poets of Delhi were held at his house. Inshā, Jur'at, Mir Ḥasan, and other well-known Urdu poets, took part in these competitions of poetical skill.

After residing for twelve years at Delhi, Muṣḥafī, following the example of the majority of Urdu poets, proceeded to Lucknow, where he settled under the patronage of Mirzā Sulaimān Shikūh, son of the Emperor Shāh 'Ālam. He died, according to Āzād, in A.H. 1240 (A.D. 1824-25), and was about eighty years of age when he wrote his last Dīwān. Sheftah also, the author of the Gulshan i bekḥār (no. 16), written A.H. 1250, states in his notice of this poet that it was ten years since he died.

Besides this work, Muṣḥafī is the author of several Hindustani Dīwāns (variously stated to be six or eight in number), also a

Persian Diwān and Tazkirah. See the Persian Catalogue, p. 378; Garcin de Tassy, *Litt. Hind.*, 2nd ed., vol. ii., p. 284; Āzād, *Āb i hayāt*, p. 319; and Nassākhi, *Sukhan i shu'arā*, p. 440.

This Tazkirah contains notices of about 350 Hindustani poets, in a rough alphabetical arrangement by their Takhalluṣ, with extracts from their writings. The preface and biographical notices are in Persian. It was written at the request of Mir Mustahsam, Khālīk, son of Mir Hasan (see no. 69), and was completed A.H. 1209 (A.D. 1794-95).

The MS. bears the stamps of the kings of Oudh.

15.

Add. 24043.—Foll. 168; 10 $\frac{3}{4}$ in. by 7 $\frac{1}{2}$; 13 lines, 5 $\frac{1}{2}$ in. long; written in large Nestalik, in the beginning of the 19th century.

[H. H. WILSON.]

دیوان جهان

A Tazkirah of Hindustani poets, by Benī Narāyan, poetically surnamed Jahān.

Beg. کر آغاز سخن حمد خدا سے
بہر اسکے بعد نعت مصطفیٰ سے

Benī Narāyan states in the preface that he was a native of Lahore, but was compelled, owing to adverse circumstances, to quit his native city. He accordingly settled in Calcutta, and, after remaining there for twelve years in a state of extreme poverty, he was introduced to the notice of Captain Thomas Roebuck, Secretary to the College of Fort William, through Haidar Bakhsh, Haidarī, one of the Munshīs of that College (see no. 83), and was induced by him to compile this Tazkirah, having previously translated the Chār gulshan (no. 96) from the Persian.

This work contains notices of 125 Hindustani poets, arranged roughly under the initial letters of their Takhalluṣ. It has

hardly any literary merit, the biographical notices being very brief, consisting merely of the names, parentage, residence, and names of the teachers, of the poets, without a single date, or any particulars not supplied in previous Tazkirahs. In fact, the work is more of the nature of a poetical anthology. It appears to have been written A.D. 1814. See Roebuck's *Annals of the College of Fort William*, p. 425. Sprenger gives A.H. 1227 (A.D. 1812) as the date of composition. This was probably the date of the commencement of the work.

Appended to the Tazkirah (foll. 129—163) are a number of Rubā'īs, Matla's and Fards, apparently written by the author.

According to Garcin de Tassy, Benī Narāyan also made a Hindustani translation of the Persian Tanbīh al-ghāfilīn of Shāh Rafī' al-Dīn of Calcutta in A.H. 1245 (A.D. 1829-30). He also states that the author became a Muhammadan and follower of the celebrated reformer Saiyid Ahmad (who was slain in battle, A.D. 1831). See Garcin de Tassy, *Litt. Hind.*, 2nd ed., vol. i., p. 319, and Sprenger, *Oudh Catalogue*, p. 188.

At the end of the MS. (foll. 164—168) are added a collection of Ghazals recited by eight poets at a mushā'arah held at Calcutta on the 25th of July (the year not noted). This was probably the "Fourteenth Public Disputations" of the College of Fort William, held on the 25th July, 1815. (See Roebuck's *Annals*, p. 435.) The poems are written as an addendum to the Tazkirah. The names of these poets are—

1. Jawān, Mirzā Kāzīm 'Alī, of Delhi.
2. Haidarī, Mir Haidar Bakhsh, of Delhi.
3. Rawān, Saiyid Ja'far 'Alī, of Lucknow.
4. Shuhrat, Iftikhār al-Dīn 'Alī Khān.
5. 'Ayān, Mirzā Hāshim 'Alī, youngest son of Kāzīm 'Alī, Jawān.
6. Kāsim, Abū al-Kāsim Khān, of Delhi.
7. Mumtāz, Mirzā Kāsim 'Alī, eldest son of Kāzīm 'Alī, Jawān.
8. Wilā, Mazhar 'Alī Khān, of Delhi.

16.

Or. 2164.—Foll. 210; $10\frac{3}{4}$ in. by $6\frac{1}{2}$; 15 lines, $3\frac{3}{4}$ in. long; written in cursive Nestalik; dated 2nd Shawwāl, A.H. 1252 (January, A.D. 1837). [GARCIN DE TASSY.]

گلشن بیخار

A Tazkirah of Hindustani poets, by Nawab Muḥammad Muṣṭafā Khān, poetically surnamed Sheftah.

گل سرسبد سخن حمد چمن تراز بست

Nawab Muḥammad Muṣṭafā Khān was the son of Nawab Murtaẓā Khān of Delhi, and the pupil of the poet Mūmin. Besides this Tazkirah he has written a Hindustani Diwān, taking Sheftah as his Takhalluṣ. He has also written Persian poetry under the Takhalluṣ Ḥasratī (or Masarrat, according to Tassy). Nassākh says that he died in A.H. 1286 (A.D. 1869). See Garcin de Tassy, Litt. Hind., 2nd ed., vol. iii., p. 123; Sprenger, Oudh Catalogue, p. 189; and Nassākh, Sukhan i shu'arā, p. 267.

This Tazkirah contains notices of 667 poets, written in Persian, with specimens of their works. In the preface, which is also in Persian, he states that he began the compilation in A.H. 1248 (A.D. 1832-33), and completed it, at the age of twenty-six, in A.H. 1250 (A.D. 1834-35). The author gives no account of himself in this Tazkirah.

The Gulshan i bekhār was printed at Delhi (2nd ed.) in 1843, and also at Lucknow in 1874. This work has been greatly condemned by Bāṭin (Mīr Kuṭb al-Dīn, of Delhi), who wrote another Tazkirah, entitled Gulistān i bekhizān, or Naghmah i 'andalib, with a view, as he says, to correct errors and omissions in the Gulshan i bekhār. It is, however, wanting in research, and abounds in ill-natured remarks against his rival author. The Gulistān i bekhizān was completed in A.H. 1265 (A.D. 1849) and published at Lucknow, A.D. 1875.

The latter part of this MS., fol. 188—209, contains chronograms on the date of completion, and eulogies on the work.

GENEALOGY.

17.

Or. 1942.—Foll. 9; $8\frac{1}{2}$ in. by $5\frac{1}{2}$; 9 lines, 3 in. long; written in Shikastah, in the 19th century. [SIR HENRY M. ELLIOT.]

A genealogical account of the Saiyids of Barha, without title or author's name.

نسب نامه سادات باره از روء کتب تواریخ

The author has traced the genealogy of the Saiyids of Barha, showing their descent from the Caliph 'Alī and his wife Fāṭimah, down to the time of Saiyid Shāh Sharaf, the members of whose family were living in the District of Bijnaur when the present work was written. The author states in a colophon that he compiled this genealogy for Saiyid Amīr Ḥusain, resident and zamindar of the village of ش in the District of Muzaffarnagar.

For an account of the Barha Saiyids see Blochmann's translation of the Ā'in i Akbarī, vol. i., p. 390, and Elliot's History of India, vol. vii., p. 447.

TRAVEL.

18.

Or. 2163.—Foll. 223; 12 in. by $7\frac{1}{2}$; 16 lines, $4\frac{1}{2}$ in. long; written in neat Nestalik, apparently in A.D. 1841.

[GARCIN DE TASSY.]

سیاحت نامه

Diary of a journey to England in the years A.D. 1839 to 1841, by Karīm Khān, of Jhajhar.

سنة ۱۲۵۵ هجرى بست سويم ماه رمضان ... بعد
موقوف هونے ساعت قبر و شروع هونے ساعت سعيد

Karīm Khān was the son of Kā'im Khān, and grandson of Tālib Khān, who was the son of Taiyib Khān, and grandson of Dā'ūd Khān, Afghān Sarāban. He was sent in A.D. 1839, by the Emperor Bahādur Shāh II., on a mission to London, as envoy to the Directors of the East India Company.

This work contains an account of the author's travels and residence in London, written in the form of a diary. Leaving Delhi by boat on the 1st Dec. 1839, he travelled to Calcutta, and sailed from that city by steamer on the 14th March 1840, arriving at London on the 27th July. The diary is written up to the 8th Nov. 1841, when the author was still residing in London.

The MS. is probably in the author's own handwriting. It was originally in the possession of Garcin de Tassy, who has made a French translation of the first portion of the diary (foll. 10—83), *i.e.* up to the author's arrival at London. This translation was published in the *Revue de l'Orient* for 1865, pp. 105—141 and 641—663. In a short prefatory notice of the author, Tassy states that Karīm Khān was well known to Dr. Duncan Forbes, who has described him as being a man of great intelligence, and anxious to gain every possible information on European usages and modes of government. See Garcin de Tassy, *Litt. Hind.*, 2nd ed., vol. ii., p. 165.

Prefixed to the work (foll. 2—9) is a collection of short Persian poems and passages from the *Gulistān* of Sa'di.

ADMINISTRATION.

19.

Or. 1949.—Foll. 13; 10 $\frac{3}{4}$ in. by 8; 14 lines, 5 in. long; written on thin English paper in cursive Nestalik, in A.D. 1846.

[SIR HENRY M. ELLIOT.]

دستور العمل پٹواریان

A manual for the guidance of *paṭwārīs*, or village accountants, in the District of

Muzaffarnagar, by Naṣr Allāh Khān, Deputy Collector.

Beg. طریقہ مقرر کرنے پٹواریوں کا موضع میں

This work contains a set of fifty-two rules, with tabulated forms appended, relating to the appointment of village accountants and the duties required of them. These rules were drawn up by the author, and forwarded for the approval of the Revenue authorities, with a covering letter (fol. 1a) dated Azamgarh, 27th Nov. 1846.

TOPOGRAPHY.

20.

Or. 1757.—Foll. 206; 10 in. by $6\frac{1}{2}$; 15 lines, $4\frac{1}{4}$ in. long; written in Nestalik, about A.D. 1850. [SIR HENRY M. ELLIOT.]

A collection of extracts, chiefly from Persian works. See the Persian Catalogue, p. 1020b. The following only are in Hindustani:—

I. Foll. 15—26. منتخب آرائش محفل

Selections from the *Ārā'ish i maḥfil* of Sher 'Alī, Afsos (see no. 72). This work was commenced A.H. 1219, A.D. 1804, and completed the following year. It contains a general description of Hindustan and its inhabitants, with a geographical account of its provinces, and a concise history of the Hindu kings up to the time of the Muhammadan conquest. The work was compiled from various Persian histories, but mainly from the *Khulāṣat al-tawārīkh* of Munshī Sujān Rā'e of Patialah. See the Persian Catalogue, p. 230a.

The *Ārā'ish i maḥfil* was printed in Calcutta, 1808 and 1848. Subsequently it was prescribed as a text-book for High Proficiency Examinations in Urdu, and a third edition, revised and corrected by W. Nassau Lees, was printed, Calcutta, 1863. Other editions have been lithographed in Lahore, 1867, and in Lucknow, 1870. It has been translated into English by M. H. Court, Allahabad, 1871, and Calcutta, 1882.

The present extracts are from chapters 17 to 19 (pp. ٥٧—٨٨ of Nassau Lee's edition of 1863), which give accounts of the Provinces of Delhi, Agra, and Allahabad.

II. Fol. 296. Another extract from the same work. This passage occurs on p. ١٥ of the Calcutta edition of 1863, and contains an account of the rose-gardens at Bijnaur.

21.

Or. 2010.—Foll. 261; 12 in. by $7\frac{1}{2}$; 18 lines, $5\frac{1}{2}$ in. long; written in Nestalik; dated A.D. 1847. [SIR HENRY M. ELLIOT.]

تواریخ بریلی

A statistical account of the District of Bareilly, by Gulzārī La'l.

Beg. اوپر دانشوان دشوار پسند اور رف نگہان
مایہ بلند پوشیدہ نہرھے کہ

The author has supplied the following particulars of his life and writings in prefaces to the present work, to his *Ṣūrat-hāl i Bareli* (no. 22) and *Gyān-prakāsh*, and also to the *Tawārīkh i nādir* of *Sevatī La'l* (no. 3).

Gulzārī La'l, the son of Bhawānī Singh, of Jalesar in the District of Muttra, was a Kāyastha by caste. In A.D. 1825, when fourteen years of age, he obtained employment in the Tahṣil of Bareilly, and in 1837 was appointed Sarishtadār, or record-keeper, in the office of the Collector of Bareilly. He was subsequently promoted to the post of Deputy Collector, and had retired in receipt of a pension when he wrote his *Gyān-prakāsh* in 1868.

He states that, after serving ten years as a Sarishtadār, he compiled the following works, between A.D. 1847 and 1852:—

1. *Tawārīkh i nādirī*, a work on general history. This is probably the historical work by *Sevatī La'l*, to which he wrote a preface. See no. 3.

2. *Tawārīkh i Bareli*, the present work.

3. *Gulzār i aḥkām*, a collection of Revenue orders and regulations, from A.D. 1816 to 1828.

4. *Intikhāb i ahkām i faujdārī*, a collection of Orders relating to criminal cases, from A.D. 1840 to 1849.

5. *Khet-nānp*, a treatise on land measurements, A.D. 1850. (No. 26.)

6. *Kārkirdigī i paṭwāriyān*, a treatise on the duties of village accountants.

7. *Śūrat-hāl i Bareilī*, a short account of the District of Bareilly. (No. 22.)

Finally, in 1868, he wrote a work on Hindu religion and philosophy entitled *Gyān-prakāsh*, lithographed at Lucknow, 1877.

The present work contains a carefully prepared and complete statistical account of the history, administration, agriculture, population, products and trade of the District of Bareilly, compiled by order of Mr. James Thomason, Lieutenant-Governor of the North-Western Provinces, and based on local information, historical works, and records found in Government offices.

The date of composition, A.D. 1847, is supplied in a chronogram, fol. 2a.

Appended to the MS. is a letter in English, written by the author (without date), and addressed to "H. M. Elliot, Esqr., Secretary to the Govt. of India," presenting him with this MS., accompanied by a copy of a testimonial from Mr. J. Thomason, dated 20th Dec. 1847, recommending the work and its author to the favourable notice of the Collector of Bareilly, in the hope "that the former may be found useful, and that the latter may obtain the reward which his zeal and public spirit appears to merit."

22.

Or. 1783.—Foll. 83; $7\frac{3}{4}$ in. by 6; 16 lines, $4\frac{1}{2}$ in. long; written in Nestalik, about A.D. 1852.

[SIR HENRY M. ELLIOT.]

صورت حال بریلی

A short account of the District of Bareilly, by the same author as the preceding.

مذهب ناتوان عاصی ہیچدان گزاری لعل

This work appears to be an abstract of the author's *Tawārīkh i Bareilī* (no. 21), which was written in A.D. 1847. It was specially prepared for Mr. Elliot, and consists of six chapters (*Bāb*) as follows:

Bāb i. Physical description, fol. 7b. *ii*. Government revenues and duties, fol. 16a. *iii*. Population, fol. 23b. *iv*. Landlords and land-tenures, fol. 35a. *v*. Products, fol. 43b. *vi*. Government expenditure, fol. 67a. *vii*. Imports and exports, fol. 70a.

On the fly-leaf is pencilled the signature of Sir Henry Elliot, with the words "Bareilly-nama. Presented by the author."

23.

Or. 1950.—Foll. 18; $10\frac{1}{2}$ in. by 8; 13 lines, 6 in. long; written in clear Nestalik, in A.D. 1849.

[SIR HENRY M. ELLIOT.]

Accounts of the antiquities of Bahlolpur Payal, and Ludhiana, in the District of Ludhiana, by Ganeshī La'l, Taḥşildār.

Foll. 4—6. کیفیت ابادی بہلولپور

Foll. 7—9. کیفیت ابادی قصبہ پایال

Foll. 10—18. کیفیت ابتدائے ابادی لودیانا تا زمان حال

These short historical notices of some of the oldest towns in the District of Ludhiana, in the North-Western Provinces, were compiled by order of Mr. Henry M. Elliot, Secretary to the Government of India.

Prefixed to the work is an English letter written by the author to Mr. Elliot, forwarding this MS. to him, dated "Loodiana, 18th May, 1849."

SCIENCES.

ETHICS.

24.

Or. 1914.—Foll. 120; $7\frac{3}{4}$ in. by $5\frac{1}{2}$; 7 lines, $3\frac{1}{4}$ in. long; written in neat Nestalik; dated 21st May, 1847. [SIR HENRY M. ELLIOT.]

معالجات شافیه

A treatise against female infanticide, by Saiyid Tafazzul Husain Khān, Jāgirdār, of Jaunpur.

استهارات منطبعة گورمنت گزٹ اگرہ مزینہ
تواریخ متعدده

The author begins by alluding to the notifications which had been issued by the Government of India in the Agra Gazette prohibiting the practice of female infanticide, which was declared to be illegal, and to circular letters which had been addressed to the Rulers of Native States (a list of whom is given) informing them of this prohibition, and requesting their co-operation in carrying the order into effect. He then proceeds to give an account of the prevalence of female infanticide amongst Rajput tribes of India; he describes the cruelty and evil effects of this custom, answers objections that may be urged in extenuation of it, and suggests the best means for its prevention.

Tafazzul Husain Khān is also the author of *Ghunchah i 'ishk*, a religious treatise, lithographed Calcutta, 1854.

25.

Or. 1915.—Foll. 48; $7\frac{3}{4}$ in. by $5\frac{1}{2}$; 7 lines, $3\frac{1}{4}$ in. long; written in neat Nestalik, uniform with the preceding, and apparently in the same year. [SIR HENRY M. ELLIOT.]

خلاصہ معالجات الشافیه

An abstract of the preceding MS., written by the same hand, without date.

الحمد لله ذی المجد والانعام والصلوة والسلام علی

MATHEMATICS.

26.

Or. 1946.—Foll. 9; 8 in. by $5\frac{1}{4}$; about 14 lines, $3\frac{3}{4}$ in. long; written in Nestalik, probably in 1850. [SIR HENRY M. ELLIOT.]

کھیت ڈانپ

A treatise on land-measurements, by Gul-zārī La'l. See no. 21.

مساحت زمین کے واسطے قدیم سے دو عمل
مقرر ہیں

The work is divided into five Bābs, as follows:

Bāb i. Measurement by the step, said to have been prescribed by Rajah Vikramāditya, B.C. 90, fol. 3a. ii. Measurement by the *gaz*, or yard measure of 42 *anguls*, instituted by the Emperor Akbar, fol. 3b. iii. Measurement by the chain, under the provisions of Regulation 9 of 1833, fol. 6a. iv. Conversion of *bighas* into acres and square miles, fol. 6b. v. Conversion of acres into *bighas*, fol. 8b.

An index of contents is prefixed to the work. The title, name of the author, and date of composition (Nov., A.D. 1850) appear on the first page.

MEDICINE.

27.

Add. 17948.—Foll. 136; $12\frac{1}{2}$ in. by $9\frac{1}{2}$; 11 lines, $4\frac{3}{4}$ in. long; written in Nestalik; dated Surat, A.H. 1222 (A.D. 1807).

جامع الفاظ عیسوی

A dictionary of drugs mentioned in the *Ikhtiyārāt i Badi'ī*, a Persian work on *Materia Medica* by Hājī Zain al-'Attār. See the Persian Catalogue, p. 469a.

The dictionary is written in four columns; the first, in red ink, containing the names as found in the *Ikhtiyārāt i Badi'ī*, the other three their equivalents in Arabic, Persian and Hindustani. An alphabetical index to the Hindustani column is arranged on the margins, with reference to the numbers of the pages on which the words occur.

This work, as stated in a Persian note at the end, was compiled in Surat, A.H. 1222 (A.D. 1807), at the request of Doctor Pouget (who was in the Bombay Medical Service, 1778—1808).

ALCHEMY.

28.

Add. 17966.—Foll. 259; 10 in. by $5\frac{1}{4}$; 15

lines, $3\frac{1}{4}$ in. long; written in a cursive Indian Naskhi, apparently in the 18th century.

A collection of treatises on alchemy and medicine.

The contents of this volume, with the exception of the following treatise, are in Persian. See the Persian Catalogue, p. 486b.

Foll. 131—254. تحفة الملوك

A treatise on medicine and magic, without author's name or date of composition.

Beg. الحمد لله رب العالمين والعافية للمتقين والصلاة والسلام على رسوله محمد

The work is written in a peculiar dialect of Hindustani containing a large admixture of Panjabi and Hindi words. It is divided into three chapters (Bāb), subdivided into forty sections (Faṣl), all of which are enumerated at the beginning. The chapters are as follows:

Bāb 1, in twenty-five Faṣls: Common diseases and their treatment, fol. 134a. Bāb 2, in five Faṣls: The preparation of particular drugs, of fireworks and perfumes, with notes on female physiognomy, fol. 187b. Bāb 3, in ten Faṣls: The use of charms, incantations and amulets for dispelling evil spirits, also as antidotes for the poison of snakes and scorpions, and for other purposes.

ARTS AND GAMES.

29.

Add. 8920.—Foll. 105; $12\frac{1}{2}$ in. by 9; 9 lines, $5\frac{1}{2}$ in. long; written in large Nestalik; dated Hansi Cantonment, A.D. 1817.

ترجمہ کتاب قواعد ترکسواروں کا

A Hindustani translation of "An Elucidation of several parts of His Majesty's Regula-

tions for the Formations and Movements of Cavalry."

Beg. بیان چند احکام بادشاہ واسطے اموخت قواعد سپاہی سواروں کے

The work of which this is a translation was published by the War Office, June 1798, as an explanation of the "Regulations for the Formations and Movements of the Cavalry,"

which was published 17th June, 1796. The Hindustani translation was made for the use of officers employed in command of regiments of Native Cavalry under the East India Company.

It consists of two parts, divided into chapters (Bāb), each chapter being furnished with an explanatory diagram, carefully drawn and neatly painted in colours. Part I., in thirteen Bābs, deals with the rules for the formation and wheeling of a squadron; Part II., in nineteen Bābs, explains the practical application of these rules. At the end (foll. 91b—105b) are the Words of Command which occur in the work.

30.

Add. 19506.—Foll. 125; 10½ in. by 7½; 13 lines, 4½ in. long; written in large Nestalik, apparently in the beginning of the 19th century.

خوان الوان

An Indian cookery-book, by Saiyid Ḥamīd al-Dīn, Bihārī.

Beg. کرورون شکر اور احسان اس خالق کے کہ
جس کے خوان احسان سے ہر ایک خاص و عام کو

The author states in the prologue that he made this translation, at the request of Mr. John Gilchrist, from a work (possibly in Persian) entitled *Khwān i alwān*, substituting in the designation of the chapters the word *Khwān* for *Bāb*. He then enumerates the chapters (*Khwān*), twenty-four in number, comprised in the work. The last chapter (fol. 115b) contains a list of words relating to cookery, with a short explanation of each.

They are not arranged alphabetically, but appear to have been written in the order in which they occur in the several chapters.

This work is not a translation of a popular cookery-book, described in the Persian Catalogue, p. 490a, which has been published several times.

31.

Or. 1880.—Foll. 170; 6¼ in. by 4; 9 lines, 2 in. long; written in Nestalik, about A.D. 1850. [SIR HENRY M. ELLIOT.]

I. Foll. 2—134. *Iṣṭilāḥāt i Šūfiyah*. A glossary of Šūfi terms in Persian. See the Persian Catalogue, p. 997b.

II. Foll. 135—170. پھیلی نامہ

A collection of riddles in verse.

The MS. contains 150 enigmas and charades in verses of two to six lines, the answer to each being written in red ink as the heading to the verse. The Hindustani contains a large admixture of Hindi words, several of the enigmas being entirely in that language. The first is headed:

پھیلی در حمد الہی جل جلالہ و عز شانہ

The following charade on the word کجرا "a bracelet" (fol. 168b), is a specimen of those contained in the work:

آدھا بکرا سارا ہاتھی

ہاتھ بندھا دیکھا یک ساتھی

"I saw clasped on the hand of a companion half a he-goat (*i.e.* the syllable *را* of بکرا) with the whole of an elephant" (*i.e.* the word کج, a synonym for ہاتھی).

PHILOLOGY.

LEXICOGRAPHY.

32.

Royal 16, B. III.—Foll. 23; 12½ in. by 8; a volume of miscellaneous contents.

[THOMAS HYDE.]

Foll. 7—9; 12 in. by 7½; about 33 lines, 4½ in. long; written by a European hand, apparently in the 17th century.

خالق باری

A rhymed vocabulary of Arabic and Persian words in common use, explained in Hindustani.

Beg. خالق باری سرجنهار واحد ایک بدا کرتار

This popular vocabulary is commonly called *Khālik Bārī*, from its beginning, and is generally ascribed to Amīr *Khusrau*, possibly because the name *Khusrau* occurs in the last line in the printed editions, as follows:

مولوی صاحب سرن پناه گدا بھکاری خسرو شاه

Several editions have been lithographed at the native presses. The arrangement of the lines in this MS. differs from that of the printed editions. See Sprenger, *Journal of the Asiatic Society of Bengal*, vol. xxi., p. 519, and *Biblioth. Sprenger*, no. 1003.

33.

Royal 16, B. XIII.—Foll. 41; 10½ in. by 6¼; 18 lines, 3¾ in. long; written in Nestalik, on English paper, in the 17th century.

[THOMAS HYDE.]

I. Foll. 2—32. A rough alphabetical vocabulary containing Persian verbs conju-

gated through their main forms, with the Hindustani equivalent written under each.

Beg. آمدن آمده بیاید می آید خواهد آمد
آونان آیا آوی آوتاھی آویگا

It is called in the subscription کتاب آمدن

II. Foll. 33—41. A list of common Persian words arranged by order of subjects, with interlinear Hindustani translation.

34.

Or. 1840.—Foll. 293; 5½ in. by 3½; 13 lines, 2 in. long; written in Nestalik, about A.D. 1844.

[SIR HENRY M. ELLIOT.]

Extracts from fifty-one Persian MSS.

Foll. 189—263. غرائب اللغات

A glossary of Hindustani words, in alphabetical arrangement, mostly of Hindi origin, with explanations in Persian, by Sirāj al-Dīn 'Alī *Khān*, poetically surnamed *Ārzū*.

Beg. سبجائک لا علم لنا الا ما علمتنا

The author, a noted Persian and Hindustani poet, and a descendant of *Shāikh Muḥammad Ghaus*, of Gwalior, was born at Agra, A.H. 1101 (A.D. 1690). He settled in Delhi, A.H. 1132, and proceeded thence to Lucknow, A.H. 1168, where he received a pension from the Nawab *Shujā' al-Daulah*, and died the following year, A.H. 1169 (A.D. 1756). See the *Persian Catalogue*, pp. 501a and 1030a; *Garcin de Tassy*, *Litt. Hind.*, 2nd ed., vol. i., p. 226; and *Sprenger*, *Oudh Catalogue*, p. 132.

The author states in the preface that this is simply a corrected edition of a work bearing the same title, originally written by "one of the elegant writers of India,"

یکی از فصحاء هندوستان

A short account of Ārzū and his works will be found in Beale's Biographical Dictionary, 2nd ed., p. 386.

35.

Add. 22128.—Foll. 99; $14\frac{3}{4}$ in. by 10; about 35 lines; written on stout English paper by a European hand, in the 18th century; much faded and discoloured by damp.

"A Vocabulary of words in English and Moorish."

The authorship of this work is not known. The vocabulary is written on one side only of each page, which is ruled in three columns. The first column contains the English words in alphabetical arrangement, the second, their equivalents in Hindustani, or Moorish, as the language commonly spoken by the Muhammadans of India was termed in the 18th and the beginning of the 19th century. The Hindustani words are transliterated phonetically in Roman characters. The third column contains English synonyms, with other meanings of the Hindustani words, and notes, which are occasionally carried on to the blank page on the opposite side.

Prefixed to the vocabulary are a few simple rules of Hindustani etymology, with the heading "A Moors Grammar."

36.

Or. 2447 and 2448.—Two uniform volumes, containing respectively foll. 326 and 296; $15\frac{3}{4}$ in. by $10\frac{1}{2}$; written on stout English ruled paper of 42 lines to the page, watermarked 1803, in two columns.

[REV. T. W. HUTHWAITE.]

A Hindustani-English dictionary.

The Hindustani words appear to have been written by a native hand, the English equivalents being subsequently filled in by the compiler. The origin of the words, whether

Arabic, Persian, or Hindi, is indicated by the initial letter of the language from which the word is taken, written in the Persian character in a separate column.

The first volume contains Hindustani words up to the letter ج inclusive, and consists of 1318 numbered columns. In the second volume, from the letter س, the pages are numbered instead of the columns, the MS. ending at p. 595.

The following pencilled note appears on the last page of the second volume: "Written by the late General Henry Huthwaite at the beginning of this century, while Interpreter at the Court of the Marquis of Hastings, Gov. Genl. of India. Rev. T. W. Huthwaite, 1882." A similar, but somewhat shorter note, occurs also at the end of the first volume.

37.

Add. 18889.—Foll. 71; $9\frac{1}{2}$ in. by 6; 13 lines, 4 in. long; written in Nestalik; dated Nagpur, 26th Rabī' I., A.H. 1215 (Aug. A.D. 1800).

شمس البیان فی مصطلحات ہندوستان

A collection of Hindustani idioms, explained in Persian, by Muḥammad Isma'īl, poetically surnamed Ṭāpish.

بعد تحمید حضرت مسیح افرین کہ زبان انسان را
بانواع مقادیرت گویائی بخشیده

Mirzā Muḥammad Isma'īl, who is familiarly known as Mirzā Jān, was the son of Mirzā Yūsuf Beg of Bukhara, a soldier by profession, and a descendant of Saiyid Jalāl al-Dīn Bukhārī. He was born at Delhi, but left that city and settled at Lucknow, where he took service under Mirzā Jahāndār Shāh (Jawān-bakht), the eldest son of the Emperor Shāh 'Ālam. Subsequently he went to Bengal, and, according to Nassākh, was for a long time an associate of Nawab Shams al-

Daulah of Dacca. He afterwards went to Calcutta, and probably died there. He was alive in Sept. 1812, when a reward was awarded for a copy of the "Kooliyat i Tupish; the poetical works of Mirza Jan, a living poet," at the "Eleventh Public Disputations" of the College of Fort William. See Roebuck's Annals, p. 339.

Tapish studied poetry under Muḥammad Yār Beg, Sā'il, and also under Khwājah Mir Dard, and, according to Nassākh, was also well versed in Sanskrit. He is the author of a metrical translation of the Bahār i dānish, a Persian romance by Shaikh 'Ināyat Allāh. The last verse of the poem contains the chronogram باغ و بهار, expressing the date of composition, A.H. 1217 (A.D. 1802). It was printed, after his death, at Calcutta, A.D. 1839. It has also been lithographed, Bombay, A.D. 1867, and Lucknow, A.D. 1872. Tapish is also said to have written a Rekhtah version of the romance Yūsuf o Zulaikhā.

Sheftah and Bātin spell the author's name in their Tazkirahs تپش, but in the Bahār i dānish it is spelt طپش, and Nassākh states that he had seen some Ghazals, in the author's own handwriting, in which his name is so spelt.

The present work consists of a number of idioms, peculiar to the Hindustani language as it was then spoken at Delhi, alphabetically arranged, with explanations in Persian, and quotations from the works of Hindustani poets in which the idioms occur. The author states in a Persian preface that he had written this work at Murshidabad, A.H. 1208 (A.D. 1793-94), at the request of Nawab Amīr al-Mulk Shams al-Daulah Aḥmad 'Alī Khān Bahādur. It was printed at Murshidabad, A.H. 1265 (A.D. 1849).

See Garcin de Tassy, Litt. Hind., 2nd ed., vol. iii., p. 219; Sprenger, Oudh Catalogue, p. 297; and Nassākh, Sukhan i shu'arā, p. 302.

38.

Or. 399.—Foll. 274; 10 $\frac{3}{4}$ in. by 6 $\frac{1}{4}$; 17 lines, 3 $\frac{3}{4}$ in. long; written in Nestalik; dated 3rd Rajab, A.H. 1234 (May, A.D. 1819).

[GEORGE WM. HAMILTON.]

عجائب اللغات

A Hindustani-Pushtu dictionary, explained in Persian, by Ilahyār, son of Hāfiz al-Mulk Hāfiz Raḥmat Khān, Bahādur.

Beg. الحمد لله ... بعد ستائش جناب کبریاے جل و علی

The author, a son of the celebrated Rohilla chief Hāfiz Raḥmat, composed this work whilst at Bareilly, after the death of his brother Nawab Maḥabbat Khān, which occurred A.H. 1223 (A.D. 1808).

At the end of the work are several chronograms, by the author's son, Muḥammad Ibrāhīm Khān and others, giving A.H. 1228 (A.D. 1813) as the date of composition.

A notice of the author, and a full description of this work, will be found in the Persian Catalogue, p. 517a.

39.

Or. 2012.—Foll. 220; 10 $\frac{3}{4}$ in. by 6 $\frac{1}{4}$; 17 lines, 4 $\frac{1}{2}$ in. long; written in fair Nestalik; dated Meerut, 23rd Rabī' II., A.H. 1251 (A.D. 1835).

مخبة اللغات

A Hindustani dictionary explained in Persian, with Arabic equivalents, written in A.H. 1250 (A.D. 1834), by Muḥammad 'Alī, surnamed Sadr Amīn, B. Saiyid Aḥmad 'Alī Khān al-Ḳabā'i al-Badāyūnī.

Beg. ستایش و نیایش مر خالقی را که افراد و احاد

For a description of this work see the Persian Catalogue, p. 997b.

GRAMMAR.

40.

Add. 7045.—Foll. 167; 10 in. by $7\frac{3}{4}$; a volume containing miscellaneous grammatical treatises. [MRS. M. B. WILLIAMSON.]

Foll. 144—167; loosely written by a European hand, on English paper, in the 18th century.

“Rudiments of the Hindostan Language,” containing elementary rules on etymology, with a few dialogues, and a translation from the Persian of the first tale in the *Tūṭī-nāmāh*, or “Tales of a Parrot,” in English and Hindustani.

The author of this grammar is not known.

The volume bears the book-plate of the Rev. John Hadden Hindley. The following title is written on the fly-leaf by a different hand: “The Persian Moonshee’s Manual for teaching the rudiments of the Hindoostanee Language. Hindoostanee and English.”

41.

Add. 5656.—Foll. 27; $9\frac{1}{2}$ in. by $6\frac{3}{4}$; about 15 lines, written in the 18th century.

[N. B. HALHED.]

A fair copy of the preceding MS. The Hindustani words are in the handwriting of a native scribe. On the fly-leaf is written “Grammar of the Moors or Hindostany.”

PROVERBS.

42.

Or. 3224—3226.—Three uniform volumes, containing respectively foll. 539, 550 and 286; 12 in. by $7\frac{1}{4}$; 17 lines, 5 in. long; written in neat Nestalik, with ruled margins, apparently in the 19th century.

ممتاز الامثال

A collection of proverbs, with illustrative tales, compiled by Faiz ‘Alī Khān, Nawab of Jhajhar.

تعریف بیشمار اوس پروردگار کو سزاور هی
که جس نے تمام مخلوقات اپنے میں انسان کو

Nawab Faiz ‘Alī Khān, whose titles are Āṣaf al-Daulah Muntāz al-Mulk, Hizbar i Jang, and whose poetical name is Mumtāz, was the grandfather of Nawab ‘Abd al-Rahmān Khān, of Jhajhar, who was hanged at Delhi in 1857 for rebellion during the Mutiny.

These three volumes contain a total number of 2979 proverbs, popular sayings, and idioms,

the origin or application of each of which is illustrated by tales or poetical quotations. The work has been written progressively. Having completed the first volume (742 tales), the compiler made a fresh collection of proverbs and illustrative tales in a second volume (nos. 743 to 2509), and a still further collection in a third volume, which ends unfinished at no. 2979. The tales in the last two volumes are considerably abridged.

A carefully prepared index is prefixed to each volume. The proverbs are arranged in a rough alphabetical order by their initial letters, each being neatly written in a ruled square, with three references superscribed in red ink. The first gives the number of the tale in which the proverb occurs; the second its position, *i.e.* if the proverb is quoted at the beginning of the tale it is indicated by the letter *س*, and if introduced in the course of the tale, by the letter *د*. The third reference is to the number of the page in the volume.

POETRY.

POETS OF THE DECCAN.

43.

Add. 26528.—Foll. 49; 10½ in. by 5¾; 15 lines, 3½ in. long; written in Nestalik, apparently in the 18th century.

[WM. ERSKINE.]

قصہ شاہ بہرام و بانو حسن

The story of Bahrām, King of Persia, and the fairy Bānū Husn. A Maṣnawī in Dakhani verse, by Daulat.

Beg. الہی جگت کا کرنہارتون
غریبان یتیمان کا اودھارتون

The prologue contains short ascriptions of praise to God, Muḥammad, the four Caliphs, and Shāh 'Ālam, the author's spiritual adviser (پیر). The hero of this fairy-tale, Prince Bahrām, is generally known by the name Bahrāmgor, from his fondness for hunting wild asses (گور) and other animals. The story deals with his strange adventures in the country of Dew i safed, the king of the *dews*, or demons, and his falling in love with, and eventually marrying, Bānū Husn, a fairy who used to frequent the palace gardens.

The story, as stated in the prologue, is taken from the Persian. (See Persian Catalogue, p. 877b.) An Urdu prose version by Farkhand 'Alī, first printed at Delhi, A.D. 1868, has gained great popularity. There are also two translations in Panjabi verse, one by Gopāl Singh, the other by Imām Bakhsh.

There is another version of this romance, also in Dakhani verse, written A.H. 1081 (A.D. 1670-71), by a poet called Tab'ī (see no. 50, art. ii.), which bears the title of *Ḳiṣṣah i Bahrām o Gulandām*. Sprenger

(Oudh Catalogue, p. 608) notices a copy of another version, in *Rekhtab*, composed by Shāh Husain Ḥaḳīḳat in A.H. 1225 (A.D. 1810).

No record of the author of this MS. has been found. His *Takhalluṣ*, the number of distichs in the poem (1400), and the date of the completion of the work, A.H. 1050 (A.D. 1640), are given in the author's epilogue.

44.

Add. 26534.—Foll. 128; 8½ in. by 5½; 12 lines, 3½ in. long; dated 7th August 1807.

[WM. ERSKINE.]

બેહેરામગોર પાદશાહનો કીશો

The same work, in Gujarati characters.

This copy, which was written for Mr. Erskine, is from an imperfect MS. It begins in the middle of the prologue (fol. 3b, line 10 of the preceding):

ભૂખાં પર બચન હિંદે આતા ચલા

ઈઓ મનમૂળ ખૂશતર બનાતા ચલા

It is also imperfect at the end, breaking off at line 12, fol. 48b of the preceding MS.

In this copy the poem is divided into cantos, each with a Gujarati heading in red ink.

Copyist: Rustamjī Pālanjī, રૂશ્તમજી પાલનજી.

45.

Or. 1059.—Foll. 191; 6½ in. by 4¼; 11 lines as far as fol. 115, then 13 lines, 3¼ in. long; written in Naskhi, with ruled margins, apparently in the 18th century.

گلشن عشق

The story of Prince Manohar, and Madhumālātī. A Maṣnawī in Dakhani verse, by Nuṣratī.

Beg. صفت اوسکی قدرتکی اول سراون
دھریا جسنے یو گلشن عشق ناو

Nothing is known of the author, except that he was a Brahman poet of the Deccan, who wrote under the Takhalluṣ Nuṣratī, and was a favourite and associate of 'Alī 'Ādil Shāh II., of Bijapur, who ascended the throne A.H. 1067 (A.D. 1656), and died A.H. 1083 (A.D. 1672).

The romance is preceded by a long prologue, in which is a eulogy of the author's patron, the Sultān of Bijapur. The first page of the MS., consisting of six distichs, is missing, but has been supplied on an additional leaf, by a different hand, in Nestalik. The MS. is imperfect, the latter part of the epilogue being wanting. The last two folios are written by another hand, in Shikastah-āmez.

Copies of this work are to be found in the Bodleian library (also imperfect) and in the Library of the Royal Asiatic Society, London. The latter is dated 7th Rabī' I., A.H. 1164 (Jan., A.D. 1751). See also Stewart's Catalogue, p. 179; Sprenger, Oudh Catalogue, p. 630; and Garcin de Tassy, Litt. Hind., 2nd ed., vol. ii., p. 485.

The date of composition, A.H. 1068 (A.D. 1657-58) is expressed in the following chronogram, found in a copy of this work mentioned by Sprenger:

کہا اسکی تاریخ یو ہجرتی
مبارک یو ہی ہدیۂ نصرتی

46.

Add. 26527.—Foll. 220; 9 in. by 5½; 14 lines, 4 in. long; written in Naskhi, with ruled margins, apparently in the 18th century.

[WM. ERSKINE.]

علی نامہ

An historical account of the reign of 'Alī 'Ādil Shāh II., of Bijapur, by Nuṣratī. See the preceding work.

Beg. حمد اول ہی خدا کا کہ جنے روز ازل
دیا ہی ہمت مردان کون جو توفیق سو بل

This poem, written in Dakhani verse, consisting chiefly of Maṣnawīs, with a few Ḳaṣīdahs and Matla's, contains a eulogistic account of the deeds of the Sultān 'Alī 'Ādil Shāh I., written during the reign of that monarch (A.H. 1067—83).

A copy of this work is mentioned in Stewart's Catalogue, p. 178, but is erroneously described as relating to 'Alī 'Ādil Shāh I., instead of to the second monarch of that name.

The following note is written on the fly-leaf: "For Mr. Erskine. Alee Nama, a poem by Nusserittee."

47.

Or. 86.—Foll. 140; 9½ in. by 5½; 13 lines, 4 in. long; written in Naskhi, with ruled margins; dated 10th Muḥarram, A.H. 1159 (Feb., A.D. 1746).

قصۂ سیف الملوک

The romance of Saif al-mulūk, the son of the King of Egypt, and Badī' al-Jamāl, the Princess of China. A Maṣnawī in Dakhani verse, by Ghauwāṣī.

Beg. الہی جگت کا الہی سوتون
کرنہار جم بادشاہ ہی سوتون

The author, who is only known by the above Takhalluṣ, was a Shī'ah poet who lived in the time of 'Abd Allāh Ḳuṭb Shāh, Sultān of Golconda, in Haidarabad (who reigned A.H. 1020—1083). He is also the author of a Dakhani translation of the Tūṭī-nāmah (see no. 54, art. ii.).

This popular romance is probably taken from the Persian version of one of the Arabian Nights tales (see the Persian Catalogue, p. 764b). Two Panjabi versions have been published, one by Luṭf 'Alī, the other, entitled بدیع الجہاں, by Imām Bakhsh. There is also a Sindhi version by Bahār Bapar and 'Abd al-Raḥmān, and one in Pushtu by Aḥmad. Garcin de Tassy also notices a prose version of this romance by Maṣṣūr 'Alī. (See Litt. Hind., vol. ii., p. 278.)

The prologue contains poems in praise of God, Muḥammad, the four Caliphs, Abū Bakr, 'Umar, 'Uṣmān, and 'Alī, of 'Abd al-Kādir, Jilānī, and other saints, and of the Sultān 'Abd Allāh.

The volume contains sixteen full-page miniatures, and 187 smaller ones, several of which occupy half a page or more.

The author introduces his name in the eighteenth couplet of the first poem (fol. 1b) :

غواصی جو تہ دار کا خاک ہی
تیری بائکا محض خاک شاک ہی

This work was printed at Bombay, A.H. 1290 (A.D. 1873). The latter part of the printed edition differs somewhat from this MS., and contains some additional verses.

48.

Or. 2716.—Foll. 81; 10½ in. by 6¾; 15 lines, 5½ in. long; written in bold Nestalik; dated 21st Šafar, A.H. 1207 (Oct., A.D. 1792).

[DR. BURNELL.]

قصہ رضوان شاہ و روح افزا

The story of Rizwān Shāh, Prince of China, and the fairy princess Rūḥ-afzā. A Maṣnawī in Dakhani verse, by Fā'iz.

Beg. اول نام حق کا لیے بولوں سخن
بندھوں اوسکی توحید کھولوں سخن

The author, of whom no record has been found, introduces his Takhalluṣ in the prologue (fol. 5b), and states that he composed this romance in Dakhani verse from a Persian work in prose.

The date of composition, A.H. 1094 (A.D. 1683) is given in the following lines at the end :

اتھا جسوقت سال ہجرت ہزار
اوس اوپر نود اوسکی اوپر چہار
ہوا قصہ رضوان شہ تمام
نبی ہور علی پر ہزاران سلام

Garcin de Tassy notices a prose version of this romance by Ashk, entitled Gulzār i Chīn. See Litt. Hind., 2nd ed., vol. i., pp. 239 and 439; also Stewart's Catalogue, p. 179, and Sprenger, Oudh Catalogue, p. 606.

Appended to the MS. is a specimen page and title-page of an edition of this work, edited, with a running glossary in Urdu, by Major M. W. Carr, and printed in Madras, A.D. 1870. On the title-page is written the following note: "Major Carr was drowned nr. Goa, Janry. 13, 1871, and nothing more was printed." On the fly-leaf appears the following note by Dr. Burnell: "This is a poem in Dakhnī Hindusthānī and is the text wh. Major Carr proposed to edit. This MS. is from his Library. A. B."

49.

Or. 2717.—Foll. 67; 8 in. by 5; 9 lines, 3½ in. long; written in Nestalik on different coloured sheets of paper; dated Mysore, A.D. 1870. [DR. BURNELL.]

قصہ بیبی مریم

The story of the Virgin Mary.

This work, in Dakhani verse, of unknown authorship, contains the story of the Virgin Mary and the birth of Christ, as narrated in

the Koran. At the concluding part of the poem there is a short account of some of the miracles of Christ.

This copy appears to have been made from an imperfect MS., and commences :

ششم باب ایمین کہوں با صفات
ہیں عیسیٰ کے اوسمین کیتک معجزات

An edition of this poem, in modern Hindustani verse, was made by 'Alī Bakhsh, who is also called Saiyid Barakat 'Alī, in Shawwāl, A.H. 1290 (Dec., A.D. 1873), and was lithographed in Bombay, A.H. 1296 (A.H. 1879). The original text of this work has been very closely retained, the main difference being the substitution of Urdu words and inflections for Dakhani.

Another Dakhani poem on the same subject, written by Ghulām Ahmad, was published at Madras, A.D. 1870 (?), as one of a collection of eight poems entitled مجموعہ قصص.

Garcin de Tassy mentions a copy of this poem. See Litt. Hind., 2nd ed., vol. iii., p. 469.

Copyist : میر معین الدین

On the inside of the cover is a note by Dr. Burnell, dated Jan. 1872, stating that Major Carr (who was drowned at Goa in 1871) had intended to edit this text.

50.

Add. 10590.—Foll. 178; $8\frac{1}{4}$ in. by $4\frac{1}{2}$; 14 and 17 lines, $3\frac{3}{8}$ in. long; written in Naskhi, apparently in the 18th century.

I. Foll. 1—26. جنگ نامہ حیدر

An account of the wars of 'Alī, the son-in-law of Muḥammad. A poem in Dakhani verse, by Saiyid Ashraf.

Beg. خداوند اکبر ہی صاحب کریم
کہ جسکا محمد ہی نائب مقیم

The author introduces his name at the end of the poem, and states that it contains 806 distichs, and was written in A.H. 1125 (A.D. 1713).

II. Foll. 27—73. قصہ بہرام و گلاندām

The story of Prince Bahrām and Gulandām : a Maṣnawī in Dakhani verse, by Tabī.

Beg. الہی یو طبیی تیرا داس ہی
دے ایمان اسکو تیرا آس ہی

For another version of the fairy story of Bahrāmgor and Bānū Ḥusn, see no. 43. In this work the heroine Gulandām is a princess of India, instead of the fairy Bānū Ḥusn. See the Persian Catalogue, p. 734a.

The author, of whom nothing is known, states in the concluding lines of the poem that it contains 1340 distichs, and was composed in forty days, A.H. 1081 (A.D. 1670-1671). The work is dedicated to Shāh Abū al-Hasan, the last of the Kuṭb Shāhī Sultans of Golconda. As this monarch did not ascend the throne of Haiderabad till A.H. 1083, it is possible that the prologue was written some time after the poem.

See Garcin de Tassy, Litt. Hind., 2nd ed., vol. iii., p. 194, and Sprenger, Oudh Catalogue, pp. 639 and 643.

Copyist : سید مظفر

III. Foll. 74—178. ہشت بہشت, or "The Eight Paradises."

A poem on the loves of Bahrām, apparently in imitation of Amīr Khusrau's Persian poem bearing the same title, by Muḥammad Shāh.

Beg. سراون تجھ جو تون ہی پاک معبود
ہوا سب خلق و عالم تجسون موجود

The author gives his name in the epilogue (fol. 177b), and states at the end of the poem that the work consists of 3250 distichs. The poem bears no date, but in the prologue there is a eulogy on the author's patron, Muḥammad 'Ādil Shāh of Bijapur, who reigned A.H. 1036—1067 (A.D. 1626—1656).

51.

Add. 24056.—Foll. 134; 8 in. by $6\frac{1}{4}$; 11 lines, $3\frac{3}{4}$ in. long; written in Nestalik, with ruled margins; dated بویں پلی, near Haidarabad, 29th Rabi' I., A.H. 1243 (20th Oct., A.D. 1827).

دیوان ولی

The Diwān of Walī.

Beg. گیتا ہوں تیرے نام کون میں ورد زبان کا
گیتا ہوں تیرے شکر کون عنوان بیان کا

Shāh Walī Allāh, poetically surnamed Walī, the most celebrated of the poets of the Deccan, was a native of Ahmadabad in Gujarat, and a descendant of the saint Shāh Wajīh al-Dīn, in praise of whom he has written a *Ḳaṣīdah* and a *Tarjī'band* poem. There appears to be some uncertainty as to his real name, for, though the majority of native biographers call him Shāh Walī Allāh, he is called Walī Muḥammad by some, and Shams Walī Allāh by Āzād, Karīm, and one or two others. Muḥammad Manzūr, the editor of his *Kulliyāt*, Bombay, 1874, styles him Muḥammad Walī al-Dīn in the colophon, and Ṣaghīr, the author of the *Tazkirah Jalwah i khijr* (see p. 79), is of opinion that his name was Shams al-Dīn, as given in the following distich of the author's *Diwān* (fol. 11a).

هر طرف هی جگت میں روشن نام شمس الدین کا
چین میں هی شور تیری آبروئی چین کا

It is, however, highly improbable that the poet should use such laudatory language when speaking of himself; the allusion is clearly to some other well-known personage. Mir Taqī states in his *Tazkirah*, *Nikāt al-shu'arā*, that Walī was born in Aurangabad, but this is generally acknowledged to be a mistake.

Walī visited Delhi about the year A.H. 1112 (A.D. 1700), during the reign of the Emperor Aurangzib, and there became a pupil of Shāh

Sa'd Allāh, Gulshan, a celebrated Persian poet (who died about A.H. 1140 or 1141). At his suggestion Walī began to imitate the Persian poets in writing a *Diwān* in Hindustani, a style of poetical composition which till then had not been attempted by any Hindustani poet. He appears to have returned to his native country and there completed the *Diwān*, after which he went back with it to Delhi, in the third year of the reign of Muḥammad Shāh, *i.e.* A.H. 1134 (A.D. 1722). See Āzād, *Āb i ḥayāt*, p. 93. Beale, in his notice of this poet under the names Walī and Ḥātim (*Biographical Dict.*, 2nd ed., pp. 414 and 159), states that Walī took his *Diwān* to Delhi "in A.D. 1720, A.H. 1132." He does not, however, give any authority for this statement. No other particulars are known of the life of Walī.

The *Diwān* (or *Kulliyāt*) of Walī consists of *Ghazals*, arranged in alphabetical order, with several *Mustazād*, *Mukhammas*, *Tarjī'band*, *Rubā'is*, and other poems. They are written in the peculiar style of Hindustani spoken in those days, in which Hindi words greatly predominate, with inflexional forms now quite obsolete.

The *Diwān*, edited by Garcin de Tassy, was printed in Paris, 1834, followed by a French translation of several of the poems, with notes, and an account of the author, Paris, 1836. Muḥammad Manzūr published a lithographed edition in Bombay, 1874, and another edition, by Munshī Nawal Kishore, was printed in Lucknow, 1878, from a MS. in the library of Nawab Muḥammad Mardān 'Alī Khān, formerly *Diwān* and Prime Minister of Marwar. To this edition was subsequently added an appendix in 1880, containing some additional *Ghazals* under the letters ۱ and ۲, and a *Ḳaṣīdah*, which were supplied by Mr. Hoey, formerly City Magistrate of Lucknow.

The present MS. contains only the *Ghazals*, the arrangement of the verses of which differs from that in the printed editions.

There is a copy of the *Diwān* in the Bodleian Library. Copies are noticed in Sprenger's Catalogue, p. 641, as also of a *Maṣnawī* by Walī, entitled *قصه رتنی*, which does not appear in any published edition of his works.

For the principal notices of this poet see Garcin de Tassy, *Litt. Hind.*, 2nd ed., vol. iii., p. 281; *Āzād, Āb i ḥayāt*, p. 89; and the *Allahabad Review*, vol. ii., no. 8, p. 111.

Copyist: محمد برهان الدین

52.

Or. 382.—Foll. 211; $9\frac{1}{2}$ in. by 6; 10 lines, $3\frac{3}{4}$ in. long; written in Nestalik, with ruled margins, apparently at the close of the 18th century. From the royal library of Lucknow.

[GEO. WM. HAMILTON.]

کلیات زتلنامہ میر جعفر زتلی

The *Kulliyāt*, or Collected works of Zataḷī.

Mir Muḥammad Ja'far, surnamed Zataḷī, or "the Jester," was a native of Narnaul, and lived at Delhi during the reign of the Emperor Aurangzib (who died A.H. 1118, A.D. 1707) and of his successors Shāh 'Ālam and Farrukhsiyar.

The *Kulliyāt* of Zataḷī consists of both prose and verse compositions, written partly in Persian, and partly in a style of Hindustani peculiar to himself, occasionally hardly intelligible. It consists of letters, satires, eulogies on the Emperors Aurangzib and Shāh 'Ālam, *Ghazals*, *Maṣnawīs*, *Qaṣīdahs*, witticisms and humorous pieces, and *Fāl-nāmahs*, or astrological treatises. Several of his works are of an indecent nature. The first piece is in Persian, and bears the title *مناظره ملا ساهو و میر جعفر رحمت الله عليه*. It begins:

رسائی کوش و هوش منہیان خدا

Amongst his poems are satires on Mirzā Zū al-Fakār Beg, Kotwāl of Delhi (foll. 226 and 121*b*), and his daughter Chandah (fol. 17*a*); a satire on Muḥammad Kām-bakhsh, the youngest son of Aurangzib, who died in battle with his brother Shāh 'Ālam near Haidarabad, A.H. 1119, A.D. 1708 (fol. 110*a*); a eulogy on Aurangzib (fol. 172*b*), and an elegy on his death (fol. 184*a*); also eulogies on Shāh 'Ālam (fol. 187*a*).

The *Kulliyāt* was lithographed in Bombay, 1853 and 1857, and in Delhi, 1873. In these editions the arrangement of the various compositions differs from that in this MS. The author's *Takhalluṣ* is variously spelt as زتلی, زطلی, and زتلی.

See Garcin de Tassy, *Litt. Hind.*, 2nd ed., vol. iii., p. 337.

53.

Or. 381.—Foll. 92; $9\frac{3}{4}$ in. by 6; 13 lines, $3\frac{3}{4}$ in. long; written in Nestalik, with ruled margins, apparently about the beginning of the 18th century. [GEO. WM. HAMILTON.]

I. Foll. 2*b*. دیوان یکرؤ

The *Diwān* of Yakrū.

ہی ذکر تیرا جب سستی اکسیر دلان کا
مجھ قلب کی تئیں حکم ہی تب نقدروان کا

No record has been found of this poet, except that his name was 'Abd al-Wahhāb, and that he was a pupil of Shāh Najm al-Dīn, Ābrū, of Delhi (who died about the middle of the 12th century A.H.).

The *Diwān* consists of *Ghazals* in alphabetical arrangement, written in the archaic form of language peculiar to the earlier Hindustani poets. A few miscellaneous poems are appended.

A copy of this work, with a different beginning, is mentioned by Sprenger, *Oudh Catalogue*, p. 642.

II. Fol. 61b. دیوان مبتلا

The Diwān of Muḡtalā.

Beg. اوس مکھ کی خوبی چاکل لالا سین کہونگا
انکھیان کی صفت رکس شہلا سین کہونگا

‘Uḡaid Allāh Khān, whose Takhalluṣ is Muḡtalā, does not appear to be noticed in any of the Hindustani Tazkirahs. His name, as also that of his father, Mīr Jumlah, is supplied by the copyist at the end of the MS., as follows : تمت تمام شد دیوان ریختہ عبید
اللہ خان تخلص مبتلا پسر میر جملہ بتاریخ نوزدہم شہر
شعبان المعظم در عہد احمد شاہ بادشاہ ابدالی

This Mīr Jumlah was probably the Sūbedār of Bihar of that name, who died in the thirteenth year of the reign of the Emperor Muḡammad Shāh, i.e. A.H. 1144 (A.D. 1731). See Beale’s Biographical Dict., 2nd ed., p. 251.

These two Diwāns are written by the same hand. According to the subscriptions by the copyist at the end of each Diwān, it appears that the first was written on the 12th, the second on the 19th, of Sha‘bān (the year not given), during the reign of Aḡmad Shāh Abdālī, i.e. between the years A.H. 1170 (A.D. 1757), when Shāh Durrānī assumed the throne of Delhi, and A.H. 1174 (A.D. 1761), when he returned to his own country, after the battle of Panipat.

54.

Add. 26529.—Foll. 196; 9 in. by 4 $\frac{3}{4}$; 13 lines, 3 $\frac{3}{4}$ in. long; written in inelegant Nestalik, and dated A.H. 1170 (A.D. 1756-57) and 1172 (A.D. 1759). [WM. ERSKINE.]

I. Foll. 1—31. Tales of a merchant’s wife and her lovers, in Dakhani verse, by Saiyid ‘Abd Allāh, poetically surnamed Kiyāsī.

Beg. قصہ کتا ہون میں عجب ہر سخن گوہر سار کا
کیسے کری ہی چھند او دیکھو تماشاوار کا

These tales, which do not appear to have any title, deal with the unfaithfulness of a

merchant’s wife during her husband’s absence, and are probably written in imitation of the Totā-kahānī, or “Tales of a Parrot.” The author has given his name and Takhalluṣ, and the date of composition, 11th Shawwāl, A.H. 1164 (Sept., A.D. 1751), in the epilogue, in the following lines :

اتھا سن ایگیارا سو چوست وید سال
بتاریخ ایگیاراوما ماہ شوال
سیدی عبد اللہ نے یو قصہ بنا
کیا خوش سننہار کتین سنا
سیدی عبد اللہ کرکے میرا ہی ناون
تخلص قیاسی ککردال [?] ناون

A Persian Rubā‘ī, by a different hand, is scribbled in Shikastah at the end of the poem.

II. Foll. 32—194. طوطی نامہ

The Tales of a Parrot. A Maṣnawī in Dakhani verse, by Ghauwāṣī. See no. 47.

Beg. خدایا جو دانا ہی تون غیب کا
ہی سنار بندیان کیری عیب کا

These tales were translated from the Persian Tūtī-nāmah of Ziyā‘ī Nakhshabī (see the Persian Catalogue, p. 753a) during the reign of Sultan ‘Abd Allāh Kṡṡb Shāh of Golconda (A.D. 1611—1672). The prologue contains a long eulogy of this sovereign.

Ghauwāṣī has introduced his name in a distich, which is repeated at the end of each tale. The date of composition, 1st Rajab, A.H. 1049 (Oct., A.D. 1639) is stated in the author’s epilogue (fol. 193b) in the following lines :

هوئی بخشش حضرت تے جب مجھ مدد
دیا میں اسے تو رواج اس سند
برس يك هزار ہور چالیس پہ نو
هوئی تھی یو موتیان پرویا ہون تو
لطافت بھری مثنوی یو عجب
مرتب کیا خوش میں پہلی رجب

The whole of the MS. has been copied by the same hand. The first work is dated A.H. 1170; the second, 22nd Zī'lka'dah, A.H. 1172.

Copyist: شیخ ابو محمد قادری

On fol. 1b is a pencilled note, apparently taken from a notice of a copy of this work in Stewart's Catalogue, p. 180, which runs as follows: "Author, Avary. Dedicated to Sultān Abd Allah Cutb Shāh, . . . 1653." See also Garcin de Tassy, *Litt. Hind.*, 2nd ed., vol. i., p. 494, and Sprenger, *Oudh Catalogue*, p. 608.

55.

Add. 26530.—Foll. 57; 8½ in. by 6½; written by different hands in various characters, apparently in the 18th century.

[WM. ERSKINE.]

I. Foll. 3—31. قصہ لعل و گوهر

The story of Prince Ruby and Princess Pearl. A Maṣnawī in Dakhani verse, by 'Ājiz.

Beg. الہی دے مجھے رنگین بیانی
عطا کر مجکو یاقوت معانی

This love-story has been lithographed, as one of a collection of tales in verse, Bombay, 1872, and Madras, 1873.

See Garcin de Tassy, *Litt. Hind.*, 2nd ed., vol. i., p. 168, and Sprenger, *Oudh Catalogue*, p. 599.

II. Foll. 33—38. شوہر نامہ

A treatise, in Dakhani verse, on the duties of husbands and wives, according to the Muḥammadan law, by Ṣābir.

Beg. اول حمد بولون مین کرتار کا
دھنئے ہی او دو جگت کے سینسار کا

The author's poetical name, Ṣābir, the number of distichs in the poem, 125, and

the date of composition, A.H. 1156 (A.D. 1743) are stated in the epilogue.

Prefixed to the poem are three distichs by a different hand. The date of transcription, Jumāda I., A.H. 1187 (A.D. 1773), is given in the colophon.

Copyist: سید عبد اللہ ساکن دامت

III. Foll. 39—48. A religious poem, written in Naskhi, in an obscure form of Dakhani. There are several emendations and marginal notes by a different hand.

On the last page is a medical prescription in Persian.

IV. Fol. 49. A few distichs in Persian and Hindustani. In a note in Mr. Erskine's handwriting on fol. 1b, which gives the contents of this volume, these poems are said to be by "Hafiz Daood of Bombay."

V. Fol. 50. A Persian Ghazal by Muḥammad Salim, whose Takhalluṣ is Miskīn.

VI. Fol. 51. A Hindustani poem, also said to be by "Hafiz Daood of Bombay."

VII. Foll. 52—57. A fragment of a Maṣnawī in Dakhani verse, by Ghauwāṣī (see no. 47). This incomplete MS. contains eulogies on Muḥammad, 'Alī, the four Caliphs, the saint 'Abd al-Qādir Jīlānī, and the poet's patron, Sultan 'Abd Allāh Kutb Shāh of Golconda. The author's name occurs in fol. 57a. The poem begins:

اول حمد واجب ہی کرتار کا
دو عالم کا وارث خریدار کا

56.

Add. 18423.—Foll. 146; 10 in. by 6¼; 11 lines, 4¼ in. long; written in Nestalik, and dated 11th Rajab, 1188 (A.D. 1774).

[WM. YULE.]

A collection of four tales in Maṣnawī verse, by Roshan 'Alī.

I. Foll. 3—48. قصه لعل و هیرا

The story of Prince Ruby and Princess Diamond.

This romance has been apparently copied from an imperfect MS. It begins abruptly:

کہ اورنگ منصف کا عادل ہی تو
او کشور دو عالم کا عامل ہی تو

II. Foll. 49—82. قصه راجا چترمکت و رانی
چندرکرن

The story of Rājā Chitramukut and Rānī Chandrakiran.

Beg. یہی کرتا ہوں مین دل کو تسلی
جدھر دیکھو اودھر اسکی تجلی

For a prose version of this romance, written by Munshī Saman Lal in A.D. 1847, see no. 80.

III. Foll. 83—111. قصه طوطا و مینا

The story of the parrot and the "mainā."

Beg. بنام خداوند بخشنده ها
شنو شرح این قصه بندها

At the end of this poem appears the date of transcription, A.H. 1188.

IV. Foll. 112—146. قصه جمجمه

The story of King Jumjumah and the miracles worked on him by Christ.

Beg. الہی لاشریکی فرد یکتا
گو رہی ہر کیا ہی لاست ہمتا

There is another metrical version of this story, written by Ahmad 'Alī of Sivarajpur, which has been lithographed at Lucknow and other places.

The title جنگ نامہ روشن علی is written on the fly-leaf, probably the title of another poem of Roshan 'Alī's, which might have originally formed part of this collection.

The first page of the MS. has the name "Claud Martin" stamped on it.

57.

EGERTON, 1039.—Foll. 334; 13½ in. by 8; 17 lines, 6 in. long; written in Nestalik, with ruled margins, apparently early in the 19th century.

کلیات سودا

The Kulliyāt, or Collected Works, of Saudā.

Mirzā Muḥammad Rafī', poetically surnamed Saudā, is universally considered to be the greatest of Hindustani poets. His ancestors were of Kabul, and followed the military profession. His father, Mirzā Muḥammad Shafī', left his native home, and settled as a merchant at Delhi, where Saudā was born, A.H. 1125 (A.D. 1713), according to Āzād (Āb i ḥayāt, p. 151). He was at first a pupil of Sulaimān Ḳulī Khān, Widād, and afterwards of Shāh Ḥātim (Shaikh Zuhūr al-Dīn). He also gained much experience in writing poetry by companionship with Sirāj al-Dīn 'Alī Khān, Ārzū, a Persian poet of considerable note (see no. 34). Saudā's compositions soon brought him into notoriety at Delhi, and he became a universal favourite at the court of the Emperor Shāh 'Ālam, who was himself a poet, and used to submit his verses to Saudā for correction.

Saudā left Delhi when about sixty years of age, and, after a short residence at the court of Nawab Bangash Khān of Farukhabad, he finally settled at Lucknow, A.H. 1185 (A.D. 1772), where he entered the service of Nawab Shujā' al-Daulah. On the death of the Nawab, his son and successor, Nawab Āsaf al-Daulah, granted Saudā an annual stipend of Rs. 6000, and conferred on him the title of مالک الشعرا, or "Prince of poets." Saudā died at Lucknow A.H. 1195 (A.D. 1781) at the age of seventy, and was buried in that city. Nassākḥ (Ganj, p. 25) has written a chronogram in which the date of his death is expressed by the words سودا جوہر فضل.

Nāsikh also (see his *Kulliyāt*, p. 220) has the following chronogram:—

گفتم سال وفاتش ناسخ
مشاعر هندوستان واولا

The principal notices of Saudā are those of Muḥammad Husain; Āzād in *Āb i ḥayāt*, pp. 151—183; Garcin de Tassy, *Litt. Hind.*, 2nd ed., vol. iii., p. 66; and the Allahabad Review, vol. iii., no. 4 (April, 1892).

Saudā was versed in all kinds of poetical composition, but chiefly excelled in satires, of which form of Hindustani poetry he is said to have been the originator, and in which he stands unsurpassed by any poet. According to Āzād, Saudā also wrote a prose translation of the Maṣnawī Shu'lah i 'ishk of Mir Taqī (see no. 63) and a Tazkirah of Hindustani poets. See *Āb i ḥayāt*, pp. 23 and 155.

The *Kulliyāt* of Saudā was first published in Calcutta, 1803, and in 1810 a volume of selections from that poet's works was printed under the editorship of Munshis of the College of Fort William. A revised edition, with additional *Qaṣīdahs* and *Ghazals*, was printed, Calcutta, 1847. An English translation of a portion of the selections, which had been prescribed as a text-book for the High Proficiency Examination in Urdu, was published by Captain Major Henry Court, Simla, 1872, and an edition of these poems, edited by Captain H. S. Jarrett, was printed at Calcutta, 1875.

Several editions of the *Kulliyāt* have been lithographed at Delhi and at Cawnpore, also selections from the *Qaṣīdahs*, at Agra, 1860, and at Lucknow, 1868.

The contents of this MS. are:—

I. Fol. 3b. Saudā's preface, written in Persian. See p. 51 of the Cawnpore edition of the *Kulliyāt*, of 1873.

Beg. رفیع ترین کلامی کہ رفعت بخش دیباچہ
سخن تواند شد

II. Fol. 5b. *Diwān* of *Ghazals*, some in Persian, arranged alphabetically. Appended to the *Diwān* are *Fardīs*, or detached distichs, fol. 140b; *Rubā'īs*, or quatrains, fol. 141b; and *Kitā'ahs*, or chronogrammatic poems, fol. 143a. These constitute the fourth *Diwān* of the Cawnpore edition of 1873, contained in pp. 188—316.

Beg. مقدور نہیں اوسکی تجلی کی بیان کا
جو شمع سراپا ہو اگر صرف زبان کا

III. Fol. 150b. *Diwān* of *Qaṣīdahs*, a few of which are in Persian. These poems are held in great estimation, and consist chiefly of panegyrics of Nawab Āṣaf al-Daulah and of men of high rank at Delhi and Lucknow. These form the first *Diwān* in the Cawnpore edition of 1873, pp. 52—117.

Beg. ہوا جب کفر ثابت ہی وہ تبغائی مسلمانی
نہ توٹی شیخ سے زناں تسبیح سلیمانی

Appended to the *Diwān* are a few *Maṣnawīs*, fol. 235b; *Mukhammasāt*, or stanzas of five lines each, fol. 262b; and a *Tarjī-band* (called *Tarkīb-band* in this MS.) or satire on Mir Zāhik, the father of the famous poet Mir Hasan, fol. 302a. The two last occupy pp. 323—368 in the Cawnpore edition.

IV. Fol. 307a. *Maṣnawīs*, consisting mostly of satires, with anecdotes, witticisms, and eulogies. These, with the *Maṣnawīs* alluded to above, form the second *Diwān* in the Cawnpore edition, pp. 117—174.

Beg. میرا دل نام پر اوسکی ہی شیدا
کیا ہی جننے حسن و عشق پیدا

V. Fol. 321b. Verses by Mir, with amplifications by Saudā, and an introductory preface in Persian; a *Salām* poem, fol. 322a; two letters addressed to the poet Mir, one in verse, the other in prose, fol. 326a; and a *Marsiyah*, fol. 327a. These compositions form the opening portion of the *Diwān* of *Marsiyahs* in pp. 369—379 (margin) of the

Cawnpore edition. The Persian preface appears to have been taken from an imperfect copy, as it begins abruptly in the middle.

The printed edition of the *Kulliyāt* contains, in addition to these works, a collection of *Pahelis*, or riddles, a large number of additional *Marṣiyahs* and *Salāms*, a Persian *Diwān*, and a work entitled *‘Ibrat al-ghāfilin* (see no. 59), also a collection of *Ḳaṣīdahs* by pupils of *Saudā*.

The MS. has several additional verses on the margin, supplied by a later hand.

There is a copy of *Saudā*'s *Kulliyāt* in the Library of the Royal Asiatic Society, London. Other copies are noticed in Sprenger's *Oudh Catalogue*, p. 636, and Stewart's *Catalogue*, p. 181.

58.

Add. 16879.—Foll. 376; 15 in. by 8½; 15 lines, 5½ in. long; written in bold Nestalik, with ruled margins, apparently in the beginning of the 19th century. [WM. YULE.]

The *Kulliyāt* of *Saudā*.

This beautifully written copy is virtually the same as the preceding, except that the poetical sections are arranged in a more convenient and systematic manner. Most of the poems also have headings in red ink.

Contents: Persian *Ḳaṣīdahs* and *Ghazals*, fol. 1*b*. Hindustani *Ḳaṣīdahs*, fol. 19*b*. *Diwān* of Hindustani *Ghazals*, fol. 107*b*. *Fardiyyāt*, fol. 231*b*. *Rubā‘iyāt*, with a few *Pahelis*, headed *چمنستان هندی*, fol. 233*b*. *Muḳaṭṭa‘āt*, fol. 240*b*. *Muḵhammasāt*, fol. 252*b*. *Tarjī‘band* and *Wāsokht*, fol. 296*b*. *Maṣnawiyāt*, fol. 304*b*. Verses addressed to *Mir Taḳī*, with Persian preface, described in the preceding, fol. 356*b*. The preface in this copy is complete, beginning with *حمد بلیغی که*

عندلیب طبع يك گل پژمرده چمن ابداع اوست

Copyist: محمد امین بیگ ساکن دهیلوی

The fly-leaf has the endorsement *دیوان سودا*, "Saudah's Diwan. Hindostanee and Persian."

59.

Add. 8922.—Foll. 247; 13 in. by 8½; 13 lines, 4¾ in. long, with 20 lines in the margin; written in Nestalik; dated *Ṣafar—Shawwāl*, A.H. 1220 (A.D. 1805).

The *Kulliyāt* of *Saudā*.

This copy is divided into two parts. The poems are grouped together, some on the margin, others in the body of the page. There are no headings to the poems, so that they can with difficulty be identified.

The first part, foll. 1—211, contains the *Diwān* of *Ghazals*, the *Ḳaṣīdahs*, *Muḵhammasāt*, *Rubā‘is*, *Pahelis*, *Ḳiṭ‘ahs*, *Maṣnawis*, and other minor poems. It also contains, on the margin of foll. 165*b*—192*b*, a copy of the poet's *عبرت الغافلین*, which is not included in the two preceding copies of his *Kulliyāt*. It is to be found on pp. 26—50 of the Cawnpore edition of 1873. It appears from the notice of this work given by the author of the *Āb i ḥayāt* (p. 168), and also from the work itself, that *Ashraf ‘Alī Khān*, a native of Delhi, of noble patronage, had, after fifteen years labour, compiled a *Tazkirah* of Persian poets, and submitted the work to *Mirzā Muḥammad Fākhir, Makīn*, a well-known Persian poet of Delhi. *Makīn* found fault with the composition of the Persian verses quoted in the *Tazkirah*, and took the liberty of erasing and emending them throughout. Displeased at this, *Ashraf ‘Alī Khān* took the manuscript with *Makīn*'s corrections to *Saudā*, who, incensed at this wholesale alteration of the poems of noted Persian authors, and disapproving of the emendations made by *Makīn*, wrote the *‘Ibrat al-ghāfilin*, in which he severely condemns *Makīn*'s conduct, and mercilessly exposes his ignorance of the Persian language, as shown, not only in his corrections to the *Tazkirah*, but also in passages of a Persian *Diwān* which he had himself written.

The colophon to this part of the MS. is

dated Farukhabad, 24th Šafar, A.H. 1220 (24th May, A.D. 1805).

The second part, foll. 212—247, contains a collection of Maršiyahs and Salāms, which, with others, are to be found on pp. 369—487 of the Cawnpore edition of 1873.

This part is dated 7th Shawwāl, A.H. 1220 (29th Dec., A.D. 1805).

60.

Add. 26526.—Foll. 205; $6\frac{1}{2}$ in. by $4\frac{1}{4}$; 11 lines, $2\frac{3}{4}$ in. long; written in small Nestalik, with ruled margins; dated 11th Rabi' I., A.H. 1212 (3rd Sept., A.D. 1797).

[WM. ERSKINE.]

A smaller collection of Saudā's works.

Contents: *Diwān* of *Ghazals*, fol. 2*b*. *Mukhammasāt*, fol. 85*a*. *Kit'ahs*, and other minor poems, fol. 109*a*. *Kašīdahs*, fol. 126*b*.

In the colophon the work is called دیوان مرزا محمد رفیع ... سودا

61.

Add. 14058.—Foll. 139; 8 in. by $4\frac{3}{4}$; 19 and 13 lines, $3\frac{3}{4}$ in. long; written in *Shikastah-āmez* and *Nestalik*, with occasional ruled margins and on tinted paper, apparently early in the 19th century.

Selections from the poems of Saudā.

I. Fol. 1*a*. Six *Maṣnawīs*, written in *Shikastah-āmez*. These are to be found on pp. 136, 138, 154, 134, 150 and 147 respectively in the Cawnpore edition of the *Kulliyāt*, published in 1873.

II. Fol. 14*a*. The *Kašīdahs* of Saudā, with his preface in Persian. This part of the present work seems to have originally formed a manuscript distinct from the first part. It is evidently written by a different hand, and is in *Nestalik*. The preface is imperfect, wanting the first page. The MS. is also incomplete, and ends abruptly.

62.

Or. 14.—Foll. 116; $9\frac{1}{2}$ in. by $6\frac{1}{2}$; 13 lines, $4\frac{1}{4}$ in. long; written in clear *Nestalik*; dated Surat, A.H. 1236 (A.D. 1821).

[DR. WILLIAM WRIGHT.]

The *Diwāns* of Saudā and Tābān.

I. Fol. 5*a*. دیوان سودا

Another copy of Saudā's *Diwān* of *Ghazals*, to which are appended a few *Rubā'īs*, *Mukhammahs*, *Kašīdahs*, and other miscellaneous poems.

II. Fol. 86*b*. دیوان تابان

The *Diwān* of Tābān, consisting of *Ghazals*, arranged in alphabetical order.

Beg. ای مرد خدا تو هی پرستار بیان کا
مذهب مین میری کفر هی انکار بیان کا

Mir 'Abd al-Ḥaiy of Delhi, poetically surnamed Tābān, was of noble birth and a descendant of the saint 'Alī Mūsā Rizawī. He was a pupil of Shāh Ḥātim (Shaikh Zuhūr al-Dīn), and afterwards of Muḥammad 'Alī, Ḥashmat. Leaving his native city he settled at Lucknow, and enjoyed the friendship of Saudā, who also corrected some of his verses. Tābān was specially noted for his extraordinarily handsome appearance, so much so that the Emperor Shāh 'Ālam himself went to see him, and he became generally known by the soubriquet یوسف ثانی, or "Joseph the Second."

Most biographers, including Āzād, state that Tābān died in early manhood, his death being commonly ascribed to dropsy, brought about by excessive drinking; but Luṭf, in his *Tazkirah*, the *Gulshan i Hind*, written in A.H. 1215 (A.D. 1800), says that he knew him as an old man in Lucknow in A.H. 1201 (A.D. 1786-87), and that he then still retained the beauty for which he was so famous.

See Garcin de Tassy, *Litt. Hind.*, 2nd ed., vol. iii., p. 192, and Āzād, *Āb i ḥayāt*, p. 141.

A copy of this work is mentioned by Sprenger, Oudh Catalogue, p. 639.

These two *Dīwāns* were copied at Surat for Jagat Narāyan Bhān and Kāshināth Bhān, the first on the 20th, the second on the 27th *Zi'lka'dah*, A.H. 1236, corresponding to the 18th and 25th Sept., A.D. 1821.

Copyist : سورج بہان

63.

Or. 378.—Foll. 226; 10 in. by $6\frac{1}{4}$; 19 lines, $4\frac{1}{2}$ in. long; written in Nestalik, with ruled margins; dated Delhi, 3rd April, A.D. 1863.

[GEO. WILLIAM HAMILTON.]

دیوان میر تقی

The First *Dīwān* of Mīr Taqī.

تھا مستعار حسن سے اوسکی جو نور تھا
خورشید مین بھی اوس ہی کا ذرہ ظہور تھا

Mīr Muḥammad Taqī, whose poetical name is Mīr, and who is generally known as Mīr Taqī, was the son of Mīr 'Abd Allāh, one of the nobles of Agra. On the death of his father, Mīr went to Delhi during the reign of the Emperor Shāh 'Ālam, and was supported and educated by his uncle Sirāj al-Dīn 'Alī Khān, Ārzū, a famous Persian poet of that city (see no. 34); but, owing to religious differences, Mīr being a Shī'ah and Ārzū a follower of the Ḥanafī persuasion, they became estranged, and Mīr went to Lucknow in the time of the Nawab Āṣaf al-Daulah, in a state of utter poverty. According to Āzād, he left Delhi in A.H. 1190 (A.D. 1776), but Luṭf gives the date A.H. 1197 (A.D. 1783), and Sprenger also says it was "after 1196." The Nawab assigned to Mīr a monthly cash allowance of 200 or 300 rupees, which was also continued by his successor, Nawab Sa'adat 'Alī Khān. Mīr died at Lucknow, A.H. 1225 (A.D. 1810), at the age of 100, according to Āzād, but about 80 according to Jahān (see no. 15, fol. 101*b*). Muṣḥafi,

when writing his *Tazkirah*, A.H. 1209 (A.D. 1794-95), says that Mīr was then about eighty years old (see no. 14, fol. 111*b*).

Nassākh expresses the date of his death, A.H. 1225, in the last line of the following chronogram (*Ganj i tawārīkh*, p. 26):

کہا مین نے یوں سال ترحیل میر
مقیم گلستان جنت ہو

Nāsikh also supplies a chronogram on the same date in the line *واویلا مُرد شد شاعران* (see his *Kulliyāt*, Lucknow, 1872, p. 221).

Mīr Taqī was a voluminous writer, and his poetry is held in great esteem. His works consist of six *Dīwāns* of *Ghazals*, including a large number of *Maṣnawīs* and other poems, besides a *Dīwān* in Persian, and a *Tazkirah* of Urdu poets, also in Persian, entitled *نکات الشعرا*. See Sprenger, Oudh Catalogue, p. 175.

The *Kulliyāt* of Mīr (without the Persian *Dīwān* and *Tazkirah*) was published at Calcutta in 1811, a year after his death, "under the patronage of the College of Fort William, and edited by learned Moonshes attached to the College." In this edition the whole of his works have been re-arranged, the different kinds of poems taken from each of his six *Dīwāns* being separately grouped together. Lithographed editions of the *Kulliyāt* have been printed in Lucknow, 1867 and 1874. Copies are mentioned by Sprenger, Oudh Catalogue, p. 627.

Notices of Mīr have been given by Garcin de Tassy, *Litt. Hind.*, 2nd ed., vol. ii., p. 305; Āzād, *Āb i ḥayāt*, p. 208; and Sprenger, Oudh Catalogue, p. 175. See also Allahabad Review, vol. iii., no. 7 (July, 1892).

Contents: *Ghazals*, in alphabetical order, fol. 2*b*. *Matla'āt*, fol. 133*a*. *Rubā'iyāt*, with a few Persian poems, fol. 137*a*. *Mukhammasāt* (two of which are satires on Shāh 'Ālam), *Tarkīb-band*, *Tarjī-band* and *Musaddasāt*, fol. 143*b*. *Maṣnawiyāt*, fol. 169*a*.

The Maṣnawī of Mīr Takī, consisting chiefly of satires, eulogies and love tales, are extremely popular, the chief of which, contained in this work, are—

1. *اگر نامہ*, also called *اژدر نامہ*, or “The book of the dragon,” fol. 169a; see the Calcutta edition of his Kulliyāt, p. 1009. Mīr’s self-conceit and contempt for all other Hindustani poets, Saudā alone excepted, were peculiarly characteristic of him. His Tazkirah is full of ill-natured criticisms, and in this Maṣnawī he fancifully represents himself as a dragon, devouring the smaller animals within his reach, to wit, the poets whose works he held in such light esteem.

Beg. *یہ مودی کئی ناخبردار فن
نئی ناگنیں جنکے ٹینگون پہ ہیں*

2. *جوش عشق*, or “The ebullition of love,” fol. 187a (Kulliyāt, p. 1041).

Beg. *ضبط کروں میں کب تک آہ اب
چل ائی جامہ بسم اللہ اب*

3. *دریائے عشق*, or “The ocean of love,” fol. 197a (Kulliyāt, p. 897).

Beg. *عشق ہی تازہ کار و تازہ خیال
ہر جگہ اوسکی ایک نئی ہی چال*

This poem has no distinctive title in the Calcutta edition of the Kulliyāt, but is headed *قصہ جاگداز* on p. 899, where the romance begins. It was published, with a transliteration in Roman characters, under the editorship of W. Carmichael Smyth, London, 1820, under the title of *شعلہ عشق*. The editor states in his preface that he was doubtful as to the correctness of this title, and, in point of fact, it belongs to a totally different poem by Mīr, noted below. Garcin de Tassy has made a French translation of this poem, Paris, 1826, also under this wrong title.

Prefixed to the poem is a short treatise on love, in Persian (not contained in the Kulliyāt), beginning: *عشق یعنی محبت مفرط در بیان ابن ملکہ فاضلہ*

4. *اعجاز عشق*, or “The miracle of love,” fol. 204b (Kulliyāt, p. 1049).

Beg. *ثنائے جہان افرین ہی محال
زبان اسمین جنبش کرے کیا مجال*

The title of the poem is not given in this MS., but occurs in the printed editions. It has been lithographed, Lucknow, 1844.

5. *شعلہ عشق*, or “The flame of love,” fol. 217b (Kulliyāt, p. 885).

Beg. *محبت نے ظلمت سے کاڑھا ہی نور
[Kull. ظہور ضرور]*

This poem has been lithographed, together with the author’s Daryā i ‘ishk and I‘jāz i ‘ishk, Lucknow, A.H. 1261, and Cawnpore, A.H. 1267.

On fol. 2a is a note by the copyist, stating that he wrote this copy at Delhi, 3rd April, 1863, for Col. Hamilton, Special Commissioner of Delhi.

Copyist: *سید زین الدین ساکن امرود ضلع مراد آباد*

64.

Or. 379.—Foll. 404; 12 in. by 7½; 17 lines, 4¾ in. long; written in Nestalik, and dated Rabī‘ I., A.H. 1225 (May, A.D. 1810), and Muḥarram, A.H. 1227 (Feb., A.D. 1812).

[GEO. WM. HAMILTON.]

دیوان میر تقی

The Second, Third, Fourth, Fifth, and Sixth Diwāns of Mīr Takī.

Contents:—

I. Fol. 2b. *دیوان دوم* The Second Diwān (Kulliyāt, Calcutta edition, 1811, p. 255).

Beg. *ہر ذی حیات کا ہی سبب جو حیات کا
نکلے ہی جی ہی اسکے لئے کاینات کا*

Rubā‘iyāt, fol. 75b; Haft-band, and Muḥammasāt, fol. 80a; Tarjī‘-band, fol. 93a;

Maṣnawiyāt, fol. 97a; Musaddasāt, and Muḥammasāt, fol. 124a.

II. Fol. 132b. دیوان سیوم The Third Diwān (Kulliyāt, p. 438).

Beg. میرے مالک نے میرے حق میں تو احسان کیا
خاک ناچیز تھا میں سو مجھے انسان کیا

Rubā'iyāt, fol. 192b; Maṣnawīs, and a few Marṣiyahs, fol. 193a. Three of the Maṣnawīs, with the heading شکار نامہ, describe the hunting expeditions of Nawab Āṣaf al-Daulah.

At the end of this Diwān appears the date of transcription, 26th Rabī' I., A.H. 1225 (1st May, A.D. 1810).

III. Fol. 223b. دیوان چہارم The Fourth Diwān. This is the fifth in the Calcutta edition (Kulliyāt, p. 611).

Beg. دل رفتہ کمال ہی اوس ذوالجلال کا
مستجمع جمیع صفات [و] کمال کا

A few Rubā'īs, and Kitā'ahs, with a Tarkīb-band, and Ḳaṣidah, fol. 278b; Maṣnawiyāt, fol. 283b.

IV. Fol. 295b. دیوان پنجم The Fifth Diwān, the sixth in the Calcutta edition (Kulliyāt, p. 708).

Beg. فلک نے پیش کر سرمہ بنایا
نظر میں اوسکی میں تو بھی نہ آیا

Followed by a few Rubā'īs, and Kitā'ahs, and a Maṣnawī by a poet whose Takhalluṣ occurs in the last line, fol. 339b.

V. Fol. 345b. دیوان ششم The Sixth Diwān, the fourth in the Calcutta edition (Kulliyāt, p. 538).

Beg. کرتا ہوں اللہ اللہ درویش ہوں سدا کا
سرمایہ تو کل یہاں نام ہی خدا کا

Followed by a few Rubā'īs, and Maṣnawīs, fol. 391b.

At the end of this Diwān appears the date of transcription, 22nd Muḥarram, A.H. 1227 (6th Feb., A.D. 1812).

65.

Or. 380.—Foll. 186; 14 $\frac{3}{4}$ in. by 9; 15 lines, 5 $\frac{1}{2}$ in. long; written in bold Nestalik, with ruled margins, about the close of the 18th century. From the royal library of Lucknow. [Geo. Wm. Hamilton.]

دیوان میر سوز

The Diwān of Soz.

Beg. دعویٰ بڑا ہی سوز کو اپنے کلام کا
جو غور کیئے تو ہی کوڑیکے کام کا

بسم اللہ الرحمن الرحیم
سردیوان پر اپنے جو بسم اللہ میں لکھتا
بجائے مد بسم اللہ مداء میں لکھتا

Saiyid Muḥammad Mir, whose poetical name is Soz, was the son of Saiyid Ziyā al-Dīn, and a descendant of the saint Kṛṣṇa 'Ālam of Gujarat. His ancestors lived at Bukhara, but Soz was born at Karawalpur, near Delhi. In the year A.H. 1191 (A.D. 1777) Soz left his native city in a state of utmost poverty, and took up his residence at Lucknow, where he was befriended by Nawab Āṣaf al-Daulah, who also became his pupil in the art of poetical composition. Being unsuccessful in obtaining a livelihood in Lucknow, Soz went to Murshidabad, A.H. 1212 (A.D. 1797-98), but returned that same year to Lucknow, and died shortly afterwards.

Khalil, the author of the Tazkirah Gulzār i Ibrāhīm (no. 12, fol. 155b), written in A.H. 1198 (A.D. 1783-84), says that Soz was then living at Lucknow, and Muṣḥafī, in his Tazkirah i Hindī, written in A.H. 1209 (A.D. 1794-95), states that he was then over seventy years of age. (See no. 14, fol. 62a.) According to Nassākh (Sukhan i shu'arā, p. 227) Soz died at Tilhar at the age of eighty. Firoz (Tazkirat al-shu'arā, Sialkot, 1889) says that he died A.H. 1213 at the age of seventy.

Soz originally adopted Mir as his Takhalluṣ, but when Mir Taḳī became famous under that name, he changed it to Soz. He introduces both these names in the following couplet :

کہتے تھے پہلے میر میر تب نہ ہوئی ہزار حیف
اب جو کہے ہیں سوز سوز یعنی سدا جلا کرو

Soz is said to have been an archer of remarkable strength and skill, and was also noted for his excellent handwriting.

See Garcin de Tassy, *Litt. Hind.*, 2nd ed., vol. iii., p. 153; Sprenger, *Oudh Catalogue*, pp. 292 and 638; Āzād, *Āb i ḥayāt*, p. 198.

Contents: Ghazals, interspersed with Kit-‘ahs, fol. 2b; Rubā‘iyāt, fol. 176a; Mukhammasāt, on Ghazals by Saudā, fol. 180a; Maṣnawiyāt, fol. 183a.

A volume of selections from the Dīwān was printed in Calcutta, A.D. 1810.

The MS. bears the stamps of the kings of Oudh.

66.

Add. 19910.—Foll. 428; 14 $\frac{3}{4}$ in. by 8 $\frac{1}{2}$; 15 lines, 5 $\frac{1}{2}$ in. long; written in Nestalik, with ‘Unvān and gold margins, on tinted paper, about the year A.D. 1800.

کلیات جرات

The Kulliyāt, or Collected Works, of Jur‘at.

Shaikh Ḳalandar Bakhsh, poetically sur-named Jur‘at, whose proper name is Yahyā Mān, was the son of Ḥāfiẓ Mān of Delhi. His ancestors received the title of Mān (or Amān, according to Luṭf, Āzād, and Nassākh) from the Emperor Akbar. One of them, Rā‘e Mān, was one of the victims at the sack of Delhi by Nādir Shāh in A.D. 1739, and the street in which he lived is still called by his name.

Jur‘at appears to have left his native city when yet young, and at first took service under Nawab Maḥabbat Khān, son of Ḥāfiẓ

Raḥmat Khān, Nawab of Bareilly. In A.H. 1215 (A.D. 1800) he went to Lucknow under the patronage of Mirzā Sulaimān Shikūh, son of the Emperor Shāh ‘Ālam, and died in that city A.H. 1225 (A.D. 1810). Both Nassākh and Nāsikh have written chronograms expressing the date of his death.

Jur‘at was a pupil of Ja‘far ‘Alī, Ḥasrat, a famous Persian poet of Delhi. He is said to have been a skilled musician and astrologer, but unfortunately lost his eyesight when but a youth, through an attack, some say, of small-pox. Nassākh states in his Tazkirah that he was only nineteen years old at the time. See Garcin de Tassy, *Litt. Hind.*, 2nd ed., vol. ii., p. 112; Āzād, *Āb i ḥayāt*, p. 241; and Sprenger, *Oudh Cat.*, p. 244.

Contents: Dīwān of Ghazals, fol. 1b; Fardiyāt, fol. 302b; Rubā‘iyāt, fol. 304b; Musaddasāt and Mukhammasāt, fol. 320b; Haft-band and Tarjī‘-band, fol. 344b; Muḳatta‘āt, fol. 354b; Salām and Marṣiyahs, fol. 376b; Fāl-nāmah, fol. 424b.

At the end of the first and second Marṣiyahs (foll. 405a and 408b) there are chronograms expressing the dates of composition, viz., A.H. 1191 (A.D. 1777) and A.H. 1192 (A.D. 1778) respectively.

Besides these poems Jur‘at wrote some Maṣnawīs (see Sprenger, p. 616). Several of his poems are of an indecent character. None of his works appear to have been published.

Copyist: محمد امین بیگ ساکن دہلی

On fol. 1a appears the name of a former owner, “J. Ruddell, 1806.”

67.

Add. 26046.—Foll. 300; 13 $\frac{1}{2}$ in. by 9; 19 lines, 5 $\frac{1}{2}$ in. long; written in clear Nestalik, apparently in the commencement of the 19th century.

دیوان جرات

The *Diwān* of Jur'at. See the preceding work.

Beg. نالہ موزوں سے مصرع آہ کا چسپان ہوا
زور یہ پر درد اپنا مطلع دیوان ہوا

This work contains only the *Ghazals* of Jur'at, which are arranged alphabetically, but not in the same order as in the *Kulliyāt*.

A copy of the *Diwān* is mentioned by Sprenger, *Oudh Catalogue*, p. 616.

68.

EGERTON, 1040.—Foll. 49; 11 in. by 6 $\frac{3}{4}$; 13 lines, 4 $\frac{1}{2}$ in. long; written in Nestalik, at the beginning of the 19th century.

دیوان صاحب قران

The *Diwān* of Šāhib-kirān.

Beg. یہ حسن خداداد ہی یا نور کا چمکا
عالم سے جمال اوسکا نظر اتا ہی چمکا

Saiyid 'Imām 'Alī Khān, Rīzawī, poetically surnamed Šāhib-kirān, the son of Ghulām Husain, was a native of Bilgram, but settled in Lucknow during the time of Nawab Āsaf al-Daulah, and was an intimate associate of Mirzā Sulaimān Shikūh. He was contemporary with Jur'at and Inshā.

The *Diwān* consists of *Ghazals*, some of which are in Persian, arranged in alphabetical order. It abounds in indecencies, so much so that this poet has obtained the soubriquet of فحش گو, or "the indecent speaker."

On the margin of several folios there are several additional verses supplied by a later hand.

See Garcin de Tassy, *Litt. Hind.*, 2nd ed., vol. iii., p. 26, and Sprenger, *Oudh Catalogue*, p. 604.

69.

Or. 383.—Foll. 284; 11 $\frac{1}{2}$ in. by 7; 19 lines, 4 $\frac{1}{4}$ in. long; written in Nestalik; dated 29th Sha'bān, A.H. 1259 (Sept., A.D. 1843).

[GEO. WM. HAMILTON.]

کلیات میر حسن

The *Kulliyāt*, or Collected Works, of Hasan.

Mir Ghulām Hasan, whose *Takhalluṣ* is Hasan, and who is generally known as Mir Hasan, was the son of Mir Ghulām Husain, Zāhik. His ancestors were Saiyids of Hirat, whence his parents came to Delhi, where Hasan was born. He there studied poetry with his father, and also had his verses corrected by Khwājah Mir Dard. On the downfall of Delhi (A.D. 1739) Hasan went with his father to Faizabad, which was at that time the capital of the Nawabs of Oudh, and entered the service of Nawab Sālār Jang, and was also an associate of his son Mirzā Nawāzish 'Alī Khān Sardār Jang. Here he became a pupil of Mir Ziyā al-Dīn, Ziyā, and also had his verses corrected by Šaudā. On the accession of Nawab Āsaf al-Daulah (A.D. 1775) the seat of government was transferred to Lucknow, and Hasan settled there. He died in Muḥarram, A.H. 1201 (A.D. 1786). Muṣḥafī has expressed the date of his death in the chronogram زبان شاعر شیرین زبانا, and Nassakh in the words غلام حسن آہ آہ. Luṭf, in his *Tazkirah* the *Gulshan i Hind*, states that he died in A.H. 1205 (A.D. 1790—1791).

The principal notices of Hasan are by Garcin de Tassy, *Litt. Hind.*, 2nd ed., vol. i., p. 528; Āzad, *Āb i ḥayāt*, p. 259; Sprenger, *Oudh Catalogue*, pp. 233 and 609; and Nassakh, *Sukhan i shu'arā*, p. 130.

The contents of this work are :

I. A preface to the author's *Siḥr al-bayān*. See fol. 34a below.

Beg. حمد کی لیاقت اوسی سانع کو ہی جس نے
عناصر اربع کو

This preface, the author of which does not give his name, was written in A.D. 1803 by order of Dr. Gilchrist, and was published with the *Siḥr al-bayān* in A.D. 1805. It contains a brief account of Ḥasan and his writings. Speaking of himself, the author says he was an intimate friend of the poet, and lived with him for ten years, till A.H. 1199 (A.D. 1785), when he took service with Mirzā Jawān-bakht, and went with him to Benares. He says further that he was not a pupil of Ḥasan, as erroneously stated by Khalīl in his *Tazkirah Gulzār i Ibrāhīm*, but of Mir Ḥaidar 'Alī, Ḥaidar, and that Ḥasan was taken ill in Zi'l-hijjah, A.H. 1200, and died in Muḥarram, A.H. 1201.

II. Fol. 5a. Three Maṣnawīs. The first, a panegyric on Nawab Sālār Jang, is incomplete, beginning : *دل شکستہ کی تعمیر سے جو* . ہوئے فراق. The second, fol. 6a, is on the marriage of Nawab Āṣaf al-Daulah. The third, fol. 9a, contains anecdotes of Muhammadan saints, and bears the heading *در بیان توحید حق سبحانہ تعالیٰ*.

III. Fol. 34a. *Siḥr al-bayān*, *سحر البیان*.

Beg. *کرون پہلے تو حمد یزدان رقم*
جہا جسکے سجدہ کو اول قلم

This very popular Maṣnawī, the most famous work of Ḥasan, is also known under the titles of *قصہ بدر منیر* and *مثنوی میر حسن*. It was written A.H. 1199 (A.D. 1785), and obtained honourable recognition from the Nawab Āṣaf al-Daulah. The poem is a romance on the loves of Prince Benazir and Badr i Munir, in which are introduced many interesting ethnographical details of female dress, marriage ceremonies, and other customs. It is written in a simple style of Urdu, and abounds in proverbs and idiomatic phrases. The date of composition is fixed by chronograms written by Kaṭil and Muṣḥafī, which, however, do not appear in this copy.

The *Siḥr al-bayān* was first published in Calcutta, A.D. 1805, with the editor's pre-

face, noted above. Several editions have been published at Delhi, Lucknow, Meerut, and other places; also one in Devanagari characters at Agra, 1863.

A prose adaptation of this poem was made by Mir Bahādur 'Alī, A.H. 1217 (A.D. 1802), under the title *نثر بینذیر*, and published in Calcutta, 1803 (see no. 95). A poetical adaptation, entitled *سوانح بے نذیر*, by Durgā-prasād of Chandpur, was published in Bijnaur, A.D. 1885. Besides these, various other translations and adaptations have been made in vernaculars of India.

III. Fol. 92b. Another set of Maṣnawīs, of which one, in praise of Faizabad, and another, a satire on Lucknow, have been translated into French by Garcin de Tassy. The last Maṣnawī has the title *عید کی تحنیت* introduced in the last distich.

IV. Fol. 110a. *Kaṣīdahs*, the last of which is called *لمعہ نور*.

V. Fol. 119b. *Dīwān* of *Ghazals*, in alphabetical arrangement, with a preface in Persian, beginning *سخن پروازان گلشن مقال*.

The first *Ghazal* begins :

گر کیئے رقم کچھ تیری وحدت کے بیان کا
تو چاہئے خامد بھی اسی ایک زبان کا

To the *Dīwān* are appended a *Tarkīb-band*, fol. 237a; *Mukhammas*, fol. 239b; and three Maṣnawīs, fol. 250a. These last are headed *نقل کلاونت*, "satire on a butcher;" *ہجو تصائی*, "story of Kalāwant;" and *نقل زن فاحشہ*, "story of a prostitute."

VI. Fol. 251b. *Rubā'is*, in alphabetical order, beginning :

ہر چند ہوا ہی عالم عالم پیدا
وہاں جو رہی اور یہاں بھی ادم پیدا

VII. Fol. 266b. *Muṣallās*, or poems of three lines each, of which the first two lines are by Ḥasan, some in Persian, others in

Urdu, and the third by different Persian poets of note, whose names are given on the margin of each poem.

70.

Add. 6624.—Foll. 86; $10\frac{1}{2}$ in. by $6\frac{1}{2}$; 13 lines, $4\frac{1}{2}$ in. long; written in large Nestalik, with 'Unvān and ruled margins, apparently at the close of the 18th century.

سحر البیان

The *Sihr al-bayān* of Mīr Ḥasan. See the preceding work, no. 69, art. iii.

This copy of the *Maṣnawī* contains at the end nine distichs by the author (omitted in the *Kulliyāt*), which contain two chronograms expressing the date of composition, A.H. 1199 (A.D. 1785), one in Persian, by Mīrzā Kaṭīl, the other, in Hindustani, by Ghulām Hamadānī, Muṣṣafi. It does not contain the preface which was written at the publication of the poem in A.D. 1805 (see no. 69, art. i.), from which it seems probable that this copy was written previous to that date. On fol. 1a is the endorsement مثنوی میر حسن مرحوم, so that the MS. was written after A.D. 1786, the date of the death of the author. The several chapters have headings in red ink.

Copies of this work are mentioned by Sprenger, *Oudh Catalogue*, p. 609.

71.

Add. 17963.—Foll. 75; 10 in. by $5\frac{1}{2}$; 15 lines, $3\frac{1}{4}$ in. long; written in Nestalik, at the close of the 18th century.

Another copy of the *Sihr al-bayān* of Mīr Ḥasan.

On fol. 1a are two impressions of a seal of Doctor Anthony Joseph Pouget (of the Bombay Medical Service), انتون يوسف پوجت, bearing the date [A.H.] 1212 = A.D. 1797-98.

72.

Or. 2162.—Foll. 220; $10\frac{1}{4}$ in. by $7\frac{1}{4}$; 15 lines, 4 in. long; written in Nestalik, with gold-ruled margins, apparently in the beginning of the 19th century.

دیوان افسوس

The *Dīwān* of Afsos.

Mīr Sher 'Alī, Ja'fari, of Delhi, who adopted Afsos as his *Takhalluṣ*, was the son of Saiyid 'Alī Muzaḥḥar Khān, and grandson of Saiyid Ghulām Muṣṭafā. His ancestors were descendants of Muḥammad through Imām Ja'far Ṣādiq, and lived at Khaf (خاف). One of them, Saiyid Badr al-Dīn, brother to Saiyid 'Ālam al-Dīn Hājī Khānī, came to India and settled at Narnaul. During the reign of Muḥammad Shāh (A.D. 1719—48), his father and grandfather took up their residence at Delhi and became associates of Nawab 'Umdat al-Mulk Amīr Khān. Here Afsos was born. A few years after the death of the Nawab (which occurred A.D. 1746), when Afsos was eleven years of age, his father went with him to Patna, and took service under Nawab Mīr Kāsim 'Alī Khān as superintendent of the arsenal (داروغہ توپ خانہ), and after him under Nawab Ja'far 'Alī Khān till his deposition (A.D. 1760), when he went to Lucknow, and thence to Haidarabad, where he died.

Afsos settled at Lucknow two years before his father went there, and was supported by Nawab Sālār Jang, the son of Ishāk Khān, who was uncle to Nawab Āṣaf al-Daulah, and there composed this *Dīwān*.

After some years, Afsos was brought by Mīrzā Ḥasan Rīzā Khān, the Nā'ib of Nawab Āṣaf al-Daulah, to the notice of Colonel Scott, who, struck with his extraordinary literary talent, sent him to Calcutta. He became one of the Munshis of the College of Fort William, and, under the direction of Dr. Gilchrist, proceeded to make a Hindustani translation of the *Gulistān* of Sa'di. This work, com-

pleted in A.H. 1214 (A.D. 1799) under the chronogrammatic title of *Bāgh i Urdū*, was first printed in Calcutta, A.D. 1802, and has gained great popularity. After this, Afsos was engaged in the revision and publication of the *Naṣr i Benazir* of Mir Bahādur 'Alī (no. 95); the *Mazhab i 'ishk* of 'Izzat Allāh; the *Bahār i dānish* of Muḥammad Ismā'il, *Tapish* (see no. 37); and the *Kulliyāt* of Saudā (no. 57). He then, A.H. 1219 (A.D. 1804), began the compilation of his historical work, *Ārā'ish i maḥfil* (see no. 20), and completed it the following year. According to Garcin de Tassy and Sprenger, Afsos died in A.D. 1809, but Beale (*Biographical Dict.*, 2nd ed., p. 35) says it was "in A.D. 1806, A.H. 1221."

Nassākh (*Sukhan i shu'arā*, p. 39) states that Afsos was the pupil of Mir Ḥaidar 'Alī, Ḥairān, and also of Mir Soz. See Garcin de Tassy, *Litt. Hind.*, 2nd ed., vol. i., p. 120, and Sprenger, *Oudh Catalogue*, pp. 198 and 596.

The contents of this work are:

I. Fol. 2a. A prefatory notice of Afsos, written in Persian, of which the first page is missing. At the end appears the name of the copyist, مفتی میر حیدر بالگرامی, who probably was the author of the preface, and possibly the same person as Amīr Ḥaidar Bilgrāmī, noticed in the Persian Catalogue.

This biographical sketch is but a repetition of the particulars supplied by the poet in his preface to the *Bāgh i Urdū*, and appears to have been written before the completion of the composition of the *Ārā'ish i maḥfil*, A.H. 1220 (A.D. 1805), as no allusion is made to it. This preface and the rest of the MS. are all in the same handwriting.

II. Fol. 3a. *Qaṣīdahs*, chiefly in praise of Muḥammad, Nawab Āṣaf al-Daulah, and Marquess Wellesley; followed by a few *Salāms* and *Marsīyahs*.

III. Fol. 33b. *Ghazals*, in alphabetical arrangement.

Beg. خدایا کس طرح هو وصف مجھے تیری صنعت کا
گرشمه ایک ہی بہ چرخ تیری دست قدرت کا

IV. Fol. 201a. *Rubā'is*, with a few *Muḥammahs*, a *Tarkīb-band*, and a *Wāsokht*.

V. Fol. 217b. A collection of eleven *Kit'ahs*. The first three are chronograms on the marriage of Mirzā Jawān-bakht, his hunting expedition, and his celebration of the 'Īd festival.

The remaining eight *Kit'ahs* are in praise of Marquess Wellesley, and the President and several of the Professors of the College of Fort William.

73.

Add. 7044.—Foll. 94; 10½ in. by 7¾; a volume of miscellaneous contents; written by a European hand, early in the 19th century.

Foll. 31—58. مرثیہ مسکین

An elegy on the death of Muslim and his sons, by Mir 'Abd Allāh, poetically surnamed *Miskin*; accompanied by an English translation.

Miskin is well known as the author of several *Marsīyahs*, or elegiac poems on the death of Ḥasan and Ḥusain, and other Muḥammadan martyrs, which are chanted during the procession of the *Ta'ziyah* at the annual celebration of the Muḥarram festival.

This *Marsīyah* is an elegy, in eighty-one verses, on the death of Muslim, cousin to Ḥusain, who was sent as a messenger to the people of Kufa, and of his two sons Muḥammad and Ibrāhīm. The incidents to which this poem refers will be found depicted in Sir Lewis Pelly's "Miracle Play of Hasan and Husain," vol. i., pp. 171—206.

The text of the poem is transliterated in Roman characters, with the heading "Mis-keen ke kassidee," and begins:

"Yaran ujub quwee hy tuqdeer huq tuala
"Jis roz shuh ne dera Koofe turuf nikala."

The English translation is written on opposite pages to the text. Some of the verses are left untranslated. It begins:

“Alas! my friends, how irrevocable is the decree of the Most High!

“On the morn our King marched towards Koofa.”

This poem was published, printed in Devanagari characters, in Dr. Gilchrist's “Hindee Manual,” Calcutta, 1802. It has been translated into French by Garcin de Tassy, Paris, 1845, as an addendum to his “Les Séances de Haidari.”

A prose version of this work is mentioned in *Primitiæ Orientales*, vol. ii. (A.D. 1803), p. lii., as one of the works “printed in the College of Fort William, or published by its learned Members, since the commencement of the Institution.”

Copies of a collection of *Marsiyahs* by *Miskin* are mentioned by Sprenger, *Oudh Catalogue*, p. 622.

74.

Or. 385.—Fol. 171; 12 in. by $6\frac{1}{2}$; 18 lines, 4 in. long; written in cursive Nestalik, and dated A.H. 1218 (A.D. 1803).

[GEO. WM. HAMILTON.]

Selections from the poems of Rangin.

Sa'adat Yār Khān, poetically surnamed Rangin, the son of Tahmāsp Beg Khān, Tūrāni, was a celebrated poet of Delhi. When about seven years of age, his father came to India with Nādir Shāh and settled at Delhi, where he obtained the rank of 7000 and the title of Muḥkim al-Daulah.

Rangin entered the service of Mirzā Sulaimān Shikūh, the son of the Emperor Shāh 'Ālam, and was skilled in the art of warfare, and a noted horseman. When but a youth of fourteen or fifteen he began to write poetry under the tutorship of Shāh Hātim, and, after his death, he submitted his verses to Muṣḥafī for correction. According to

a chronogram by Nassākh (*Ganj i tawārikh*, p. 84), Rangin died in A.H. 1251 (A.D. 1835-36) at the age of eighty. Garcin de Tassy states that he died in A.H. 1250 at the age of eighty-one.

The contents of this work are:

I. Fol. 2b. مثنوی دلپذیر A Maṣnawī of about 2000 verses, containing the romance of Prince Māh-jabīn, the son of Khāwar Shāh, king of Bulgaria, and the Rānī of Srinagar.

There are short prefatory poems in praise of Muḥammad, the Caliph 'Alī, the Emperor Shāh 'Ālam, Mirzā Sulaiman Shikūh, and Mirzā Wazīr 'Alī Khān.

Beg. حمد کا ہو سکے ہی کس سے بیان
قاصر اسجا ہی اغیبا کی زبان

The romance begins on fol. 8a, thus:

ایک تھا بادشاہ خاور شاہ
شہر بلغار میں تخت و جاہ

The name of the poem is introduced in a concluding couplet (fol. 55a):

شعر ہیں دو ہزار اسکی تمام
اور ہی دلپذیر اس کا نام

Appended to the Maṣnawī are ten chronograms by well-known poets, of whom are Jur'at, Inshā Allāh Khān, Muṣḥafī, and Katil, giving the date of composition, A.H. 1213 (A.D. 1798).

II. Fol. 58a. ایجاد رنگین A Maṣnawī containing fables and amusing anecdotes.

Beg. ہو سکی ہی [حمد] کب اوس پاک کی
پاک کی جس نے یہ صورت خاک کی

This Maṣnawī, with the omission of some indecent anecdotes, was lithographed at Lucknow, A.H. 1263 (A.D. 1847), and again in A.D. 1870.

III. Fol. 93a. Maṣnawīs and Ḳaṣīdahs, containing short tales and witticisms. The first poem has the heading خط متضمن عرص
حالات دہلی.

IV. Fol. 120b. دیوان سیوم. This is the دیوان, also called دیوان ہزل, or third Diwān of a series of four, which bear the collective title of نورتن (see Sprenger, Oudh Catalogue, p. 633). The four Diwāns are separately entitled (1) دیوان ریختہ; (2) دیوان; (3) دیوان امیختہ; and (4) دیوان ریختی. They consist chiefly of Ghazals, to which are appended Rubā'is, Kitāhs, and other poems. Their style is particularly pleasant, but they contain several indecent allusions. Nassākh considers Rangin to be the originator of Rekhtah poetry, a distinction which this poet also claims for himself in his preface to his second Diwān.

This third Diwān is humorous in style, and begins:

لعنت میں کوئی شریک نہیں تیرا دوسرا
جتنے ہیں زندگی باز تو اوسکا ہی رہنما

V. Fol. 145a. دیوان ریختی. The fourth Diwān of the Nauratan. This Diwān is particularly interesting, as being written in the language used by women of the zenana. The poet has supplied a preface, in which he explains the idioms and slang terms peculiar to women of loose character, whom he styles عرس شیطان. On the margin of the preface are additional idioms, written by the same hand, and probably supplied from another copy of the work. The preface begins:

بعد حمد رب العالمین اور نعت حضرت سید المرسلین

The Diwān begins (fol. 149a):

واری تیری جاوے میں خالق ہی تو خلقت کا
کب مجھے بیان زرہ ہووے تیری قدرت کا

Rangin is also the author of—

1. مجالس رنگین; a critical review of the poetry of the period, and their authors.

2. فرس نامہ; a treatise on the horse and the veterinary art, composed A.H. 1210 (A.D. 1795-96). This work was first lithographed at Lucknow, A.D. 1849. Other

editions have been printed at Lucknow, Delhi, and Cawnpore.

3. غرائب مشہور; مظہر العجائب, also called غرائب مشہور; a collection of anecdotes, which has been lithographed in Agra, 1844, and in Lucknow, 1846.

On the last page appears the date of transcription, A.H. 1218 (A.D. 1803).

See Garcin de Tassy, Litt. Hind., 2nd ed., vol. ii., p. 560, and Sprenger, Oudh Catalogue, p. 633.

75.

Add. 26531.—Foll. 80; 9 in. by 5½; from 7 to 13 lines, 3½ and 4 in. long; written in Nestalik and Shikastah-āmez; probably about A.D. 1807. [WM. ERSKINE.]

اشعار محمد کاظم الدین

Poems of Muḥammad Kāzīm al-Dīn.

The author of these poems does not appear to have been noticed in any of the Urdu Tazkirahs, but in a preface, which forms part of this work, he has supplied the following particulars of his life, written at the express desire of Mr. Erskine.

Muḥammad Kāzīm al-Dīn, the son of Sharaf al-Dīn Ḥusain, Qurashī, was born at Sasat (ساسٹ), commonly called Tannah, a fortified town in the island of Salsette, near Bombay. At the age of thirty his father obtained for him the post of Munshī to the Peshwa of that place. Shortly after the capture of the fortress by the British (Dec. A.D. 1774) his father died, and he and his brother Muḥammad Muḥsin al-Dīn went to Bombay, where they obtained employment as Munshīs. His brother became chief Munshī to Colonel Keatinge, and after two years took service with the Peshwa Raghunāth Rāo at Poona, and eventually went to Calcutta as Munshī to Mr. Charles Boddam.

Kāzīm al-Dīn, after giving instruction in the vernacular for a short time to the Officers resident at Bombay, abandoned this profession and took to trading in horses.

For this purpose he travelled about in Cutch and other places, and for seventeen years was in the service of Tipū Sultān (who died A.D. 1799).

Muḥsin al-Dīn returned from Calcutta, and for ten years was Munshī to General Jonathan Duncan, Governor of Bombay (A.D. 1795 to 1811), and at his death Kāzīm al-Dīn succeeded him as Munshī, a post which he was still holding at the time that he wrote these memoirs.

The contents of this work are :—

I. Fol. 1*a*. Mukḥammas, Tarjī'-band, and other short poems. The first poem begins :

از ارض و تا سما هی تجلی ظهور

II. Fol. 9*b*. An autobiographical preface by the author, beginning : بعد حمد و تعریف. This is followed by an extract from the writings of Mir Muḥammad Ja'far, Zafalī, bearing the heading نکاح خوانی. See no. 52, fol. 21*a*, and p. 43 of the Bombay edition, A.H. 1284, of the Kulliyāt of that author.

III. Fol. 17*b*. جنگنامه سهراب و رستم, or, "The wars of Sūhrāb and Rustam." This is a metrical adaptation of an episode of Firdausi's Persian epic, the Shāh-nāmā, contained in the second volume of that work. An English poetical translation of this episode, by James Atkinson, was printed in Calcutta, A.D. 1814.

This part of the volume is written in neat Nestalik, by a different hand, and on a different kind of paper from the rest of the MS. The poem begins :

خدا کون سزاوار حمد و ثنا
که پیدا کیا جس نے ارض و سما

IV. Fol. 63*a*. A collection of miscellaneous poems by various authors, a few of which are in Persian.

On fol. 80*b* appears the following endorsement by Mr. Erskine : "This Volume con-

tains the only collection that exists of the Poems of Mahomed Cazim-oo-deen. The principal Poem, the spirited translation of the Episode of Ferdousi, was written at Shreerungputtun. W. E. 1807."

76.

Add. 25856.—Foll. 308; 8½ in. by 5¾; from 11 to 15 lines; written by several hands, in Faizabad, about the beginning of the 19th century. [WM. CURETON.]

Foll. 1—53. برق لامع

A Maṣnawī, by a poet whose poetical surname is Ghālib.

Beg. پس از حمد خدای حق و قیوم
بس از نعت رسول پاک و معصوم

This poem, composed A.H. 1230 (A.D. 1815) is written by a Shī'ah poet, whose name is not stated, in refutation of a Sunnī work, entitled سیف قاطع. It contains a summary of the teachings of the Shī'ah sect, more particularly with reference to the interpretation of traditions.

The date of composition, title of the poem, and the Takhalluṣ of the author, are expressed in two chronograms at the end of the poem, one in Hindustani, the other in Persian.

The rest of the MS. consists of a collection of Shī'ah treatises in Persian. See the Persian Catalogue, p. 856*b*.

77.

Or. 377.—Foll. 152; 10¾ in. by 6¾; 12 lines, 4½ in. long; written in Nestalik, in the 19th century. [GEO. WM. HAMILTON.]

دیوان بارش

The Diwān of Bārish.

The poet, of whom no record has been found, appears from his writings to have

been attached to the court of the Nawab of Banda, one of the Districts of Bundelkhand, during the first half of the present century.

The contents of the *Dīwān* are :

I. Fol. 2*b*. قتیل عشق A *Maṣnawī* poem, containing the romance of Maḥbūb, the merchant's son, and Ketakī, the daughter of a jeweller. The poem begins :

مجھے اپنے کرم سے یا الہی
دیوار عشق کی دی بادشاہی

The last couplet (fol. 40*a*) contains a chronogram expressing the date of composition, A.H. 1266 (A.D. 1850).

II. Fol. 41*b*. *Dīwān* of *Ghazals*, in alphabetical arrangement.

قدرت سے پہلے بحر کا آب روان بنا
بعد اسکے یہ زمین بنی آسمان بنا

III. Fol. 112*a*. *Musaddas* and *Mukhammasāt* on *Ghazals*, by Nawab 'Alī Bahādur, and a poet whose *Takhalluṣ* is Afsar.

IV. Fol. 118*a*. A collection of *Kit'āhs* in Persian, the most noticeable of which are :

(1) On the building of a mosque by Nawab Zū al-Faḳār Bahādur of Banda, A.H. 1261 (A.D. 1845).

(2) On the death of Nawab Zū al-Faḳār Bahādur, and (3) the accession of his son, 'Alī Bahādur, A.H. 1265 (A.D. 1849). The latter ruler was the last Nawab of Banda. He was found guilty of complicity in the Mutiny of 1857, and was kept a State prisoner on a pension at Indore, where he died, A.D. 1873.

V. Fol. 120*a*. *Salāms*, *Marṣiyahs*, and eulogies on the Caliph 'Alī.

On some of the folios are additional verses, supplied by a later hand.

78.

Or. 384.—Foll. 72; 9¼ in. by 6; 13 lines, 3¼ in. long; neatly written in Nestalik, and dated 3rd Dec., A.D. 1831.

[GEO. WM. HAMILTON.]

قصہ لیلی مجنون

The story of Lailā and Majnūn. A *Maṣnawī*, by Najīb al-Din.

تیری شکر ہی میری پروردگار
تیری ذات عالی پر سب کچھ تثار

No record has been found of the author, who writes under the *Takhalluṣ* Najīb. There are several versions of this popular Persian romance in Hindustani, and in other vernaculars of India.

Copyist : نیہنمل

79.

Or. 386.—Foll. 122; 8¼ in. by 5; 11 lines, 3½ in. long; written in Nestalik, apparently in the 19th century.

[GEO. WM. HAMILTON.]

قصہ راجہ کنور سین و رانی چتراولی

The story of Rāja Kuṇwar Sen and Rānī Chitrāvalī. A romance in *Maṣnawī* verse.

خدا ہی محمد محمد خدا
کہی اوس بن اوسکی کوئی کیا ثنا

The author of this poem, and the date of composition, are unknown, but it is clearly quite a modern work. The scene of the romance is laid in India, the story beginning on fol. 12*a*. The author states in the prologue that this romance, of which he has ventured to make a metrical version, is well known throughout India. The introductory portion of the poem contains a long discussion on religious love, with eulogies on Muḥammad and the Caliph 'Alī.

80.

Or. 2034.—Foll. 92; 8 in. by 5; 13 lines, 3½ in. long; written in Shikastah, on different coloured paper; dated Moradabad, A.D. 1847 and 1848. [SIR HENRY M. ELLIOT.]

قصہ راجہ چترمکت و رانی چندرکر

The story of Rāja Chitramukṭ and Rānī Chandrakiran. A Maṣnawī, by Saman La'l, of Amroha. See no. 1.

کرتا ہوں پہلے توحید حق کے بیان
کہ ہو جا میری جس سے رطب اللسان

The author states in the prologue that he had been earning his living from the age of fifteen, and had been induced to write this metrical version of a popular romance, and dedicate it to Sir Henry Elliot, at whose hands he had received so many favours.

The poem consists of 2037 lines, each of which is numbered. It is divided into thirty cantos, of which the first nine are taken up with eulogies on Sir Henry Elliot and praise of the author's native place, Amroha. The story begins at canto 10, fol. 18a.

The author has taken Rāghib as his Takhalluṣ. In line 305 he says of himself:

سمن لعل معروف ہوں در جہاں
تخلص ہی راغب میرا دوستان

There is a carefully prepared table prefixed to the poem, giving in brief the contents of each canto. The title of the work appears at the heading, as also the dedicatory title
مثنوی مستر ہنری میرس الیٹ

The author has supplied two chronograms expressing the date of composition, viz., one, 1263 of the Faṣlī era, A.D. 1847 (fol. 87a), the other, 1904, its equivalent Samvat year (fol. 87b). The MS., which is apparently in the author's own hand, was written in the year of composition, and is dated 2nd Sept. 1847.

For another metrical version of this

romance, written by Roshan 'Alī, see no. 56 art. ii.

Appended to the poem (foll. 89—92) is a short account, written by the same author, of the defeat of the Raja of Kumaun, and the annexation of his territory by Prithvi Narāyan, king of Nepal, in A.D. 1789.

The colophon bears the date 2nd March, A.D. 1848, and has the title جنگنامہ فتح پرتھی
راجہ نہپال و راجہ کمایون

81.

Add. 24041.—Foll. 378; 8¾ in. by 6; from 11 to 15 lines, 3 to 4 in. long; written in Nestalik, early in the 19th century.

[H. H. WILSON.]

Foll. 115—303. A Maṣnawī, without title or author's name.

Beg. الہی حمد تیری کب بیان ہو
اگرچہ موبہو تن پر زبان ہو

This work is in two parts. The first (foll. 115—229a) is a mystic poem on the unity of God (توحید), predestination, fate, trust in God and His divine will, resignation, and the duties of a religious life. Each subject has a separate heading of two or more distichs, written in red ink. In the second part of the poem (foll. 229a—303) the author turns from the contemplation of spiritual love to a description of the force of human love, depicted in a romance beginning:

ستو تم عشق کی یہ داستان ہی
جگر کی سوز کا جس میں بیان ہی

The story is unfinished, and in the headings to the chapters spaces are left for the names of the persons and places referred to, the author having apparently not decided what names he should adopt.

The rest of the MS. contains Persian extracts. See the Persian Catalogue, p. 853b.

ANTHOLOGIES.

82.

Or. 4105.—Foll. 114; 10 in. by 6½; 9 lines, 4 in. long; written in neat Nestalik, probably in the year A.D. 1836.

A selection of poems from the works of approved authors.

بعد حمد الہی اور درود حضرت پناہی اور
مدح ال اطہار اور اصحاب کبار کے

The compiler, whose name is not given, states in his preface that, whilst living at Shahjahanpur, he became acquainted in A.D. 1836 with Captain Morgan (?), مارکن, who was stationed there, and had at his express desire compiled this Album (بیاض) of Ghazals, witticisms, and select poems of Inshā and other noted poets. The compiler appears to have been an army Munshī, for he has devoted a considerable portion of the preface to eulogies on Captain Morgan. The MS. is probably in his own hand.

The work is divided into four Faṣls, as follows:

I. Fol. 3b. Selections from the Ghazals of Inshā.

Saiyid Inshā Allāh Khān, poetically sur-named Inshā, was the son of Ḥakīm Mīr Māshā Allāh Khān, Maṣdar. His ancestors dwelt at Najaf, whence his father came to Delhi in the time of Nawab Zū al-Faḳār Khān (who was slain A.H. 1124), and became the Court physician. On the fall of the Mughal dynasty he went to Murshidabad, where Inshā was born. He received a liberal education, and at an early age began to write poetry under the direction of his father.

Leaving Murshidabad, Inshā returned to Delhi, where he became one of the favourite associates of the Emperor Shāh 'Ālam. After several years, growing tired of Delhi, he finally settled in Lucknow, A.H. 1200 (A.D. 1786), and became an associate of Mirzā

Sulaimān Shikūh, son of Shāh 'Ālam, who, in appreciation of his poetic skill, entrusted to him the correction of his verses, a task which, previous to Inshā's arrival, had been performed by Muṣḥafī. He was also an intimate friend of Nawab Sa'ādat 'Alī Khān, a collection of whose witticisms in Persian he has composed under the title of Latā'if i Sa'ādat. See the Persian Catalogue, p. 961a.

According to Āzād, Inshā died in A.H. 1230 (A.D. 1815), the date of his death being expressed by the words عرفی وقت بود انشا عری in a chronogram by Basant Singh, Nishāt, one of his pupils.

Inshā was a most voluminous writer, both in Persian and in Hindustani. He was not only a celebrated poet, but also possessed remarkable linguistic abilities, and was, like his father, a skilled physician. His poetical works consist of four Diwāns, one of which is in Persian, besides a great many Ḳaṣīdahs, Maṣnawīs, satires, and miscellaneous poems, all of a high literary merit.

One of his poems, a eulogy on Nawab 'Imād al-Mulk, is composed entirely of words of which no letter is marked with a dot (نقطہ). In another every letter has diacritical points. He has also written a tale in prose in which not a single Persian or Arabic word has been introduced. An English translation of this unique specimen of composition, made by the Rev. S. Slater, was published in the Journal of the Asiatic Society of Bengal, vols. xxi. and xxiv. (A.D. 1852 and 1855).

Of grammatical treatises Inshā is the author of a Persian Maṣnawī on Arabic grammar, entitled مأیة عامل زبان عربی; a work on rules of Pushtu grammar (appended to a Rekhtah Diwān), and a Persian treatise on Urdu grammar, called دریا لطافت. This work, written in A.H. 1222 (A.D. 1807), was printed in Murshidabad, A.D. 1818. See the Persian Catalogue, p. 998b.

Lithographed editions of the Kulliyāt of Inshā have been printed in Delhi, 1855, and Lucknow, 1876.

A full account of the life and works of Inshā has been given by Āzād, Āb i hayāt, pp. 265—318. See also Garcin de Tassy, Litt. Hind., 2nd ed., vol. ii., p. 33, and Sprenger, Oudh Catalogue, pp. 240 and 614.

II. Fol. 35b. Kaṣīdahs by Saudā, and Musaddas by Jur'at.

III. Fol. 59b. Maṣnawīs and Rubā'īs by various poets.

IV. Fol. 91b. Persian and Hindustani Ghazals, and other short poems.

COMPOSITIONS IN VERSE AND PROSE.

83.

Or. 2161.—Foll. 232; 12 in. by 8½; 13 lines, 4¾ in. long; written in elegant Nestalik, in the 19th century.

گلدستہ حیدری

Miscellaneous compositions in prose and verse, by Saiyid Haidar Bakhsh, poetically surnamed Haidarī.

The author has given a short account of himself in his preface to the second and third works in this volume, and also to his Totā-kahānī (no. 93). It appears from these prefaces that Haidar Bakhsh was the son of Saiyid Abū al-Ḥasan, of Delhi. His ancestors were of Najaf. His father, accompanied by Lāla Sukhdeo Rā'e, left Delhi when Haidar Bakhsh was quite young, and settled at Benares. When Nawab 'Alī Ibrāhīm Khān, Khalīl (the author of the Gulzār i Ibrāhīm, no. 12) was appointed Civil Judge of Benares, in the time of Lord Hastings, Abū al-Ḥasan entrusted his son, who had then reached manhood, to his care, in order that he might obtain a thorough literary education. Haidar Bakhsh was accordingly given an appointment under Kāzī 'Abd al-Rashīd Khān. He also received religious

instruction from Ghulām Ḥusain of Ghazipur, one of the Maulavīs attached to the Court of the aforesaid Nawab.

In A.H. 1214 (A.D. 1799—1800), having heard that officers in the employ of the East India Company at Calcutta were applying themselves to the study of the Urdu language, he composed a romance, entitled Kīṣṣah i Mihr o Māh, and submitted it to Mr. Gilchrist, the Professor of Hindi at the College of Fort William, who forthwith appointed him as one of the Munshīs of that College.

Haidar Bakhsh was a prolific writer, most of his works being translations from the Persian. In addition to the works contained in this volume, he is the author of—

1. Kīṣṣah i Lailā o Majnūn, translated from the Persian poem of Amīr Khusrau. It appears from the preface to the second work in this volume (fol. 8b) that Haidar Bakhsh translated this romance prior to A.H. 1215.

2. Totā-kahānī, or "The Tales of a Parrot," translated from the Persian of Muḥammad Kādirī in A.H. 1215 (A.D. 1801). See no. 93.

3. Ārā'ish i maḥfil, a free translation of the Kīṣṣah i Ḥatīm Tā'ī (Persian Catalogue, p. 764a), made in A.H. 1216 (A.D. 1801). This

version of the popular story was first printed in Calcutta, 1803. Several editions have been published from native presses at Delhi, Lucknow, Cawnpore, Bombay, and Madras. It has also been translated into Bengali, Hindi, and Gujarati.

4. Haft paikar, a Maṣnawī on the same subject as the poem of Nizāmī (Persian Catalogue, p. 567a), composed in A.H. 1220 (A.D. 1805-6). A copy is mentioned by Sprenger, Oudh Catalogue, p. 612.

5. Tārikh i Nādirī, a history of the Emperor Nādir Shāh, translated from the Persian of Mirzā Muḥammad Mahdī (Persian Catalogue, p. 192a) in A.H. 1224 (A.D. 1809-10). See Roebuck's Annals of the College of Fort William, p. 339.

6. Gul i maghfirat, a history of Muhammadan martyrs. This work is an abridgment in prose and verse of the author's Gulshan i shahīdān, which is a translation of the Rauzat al-shuhadā of Ḥusain Vā'iz Kāshifī (Persian Catalogue, p. 152b). It is also called Dah majlis, and was composed in A.H. 1227 (A.D. 1812). It was printed in Calcutta, 1812, and has been translated into French by M. Bertrand, Paris, 1845.

7. Gulzār i dānish, a romance translated from the Bahār i dānish of Shaiḫ 'Ināyat Allāh (Persian Catalogue, p. 765b). The date of the composition of this work has not been ascertained.

The exact date of the death of Haidar Bakhsh is uncertain. Sprenger, in his notice of this author (Oudh Catalogue, p. 236) states: "Mawlawy Gholam Haydar informs me that he . . . died upwards of thirty years ago, that is to say, about 1823." See Garcin de Tassy, Litt. Hind., 2nd ed., vol. i., p. 550.

The contents of this work are :

I. Foll. 2b—6a. A collection of Marṣiyahs, without date.

Beg. صلوات بھیجتا ہوں میں اب اُس امام پر
جس نے کہ سر کٹا دیا اُمت کے کام پر

II. Foll. 7b—143b. A collection of more than 100 anecdotes, with an autobiographical preface.

Beg. حمد کرتا ہوں اُس خالق قدیر کی کہ جس نے
انسان کو پردہٴ عدم سے موجود کر کے اپنی قدرتِ خلاق
سے لباسِ حیات پہنایا

In the preface the author states that he was then, A.H. 1215 (A.D. 1800—1801), enjoying the patronage of Mr. J. Gilchrist, and that he had already written several works, of which were the Kīṣṣah i Mihr o Māh, the translation of the Tūṭī-nāmah, and of the Kīṣṣah i Lailā o Majnūn of Amīr Khusrau, and a few miscellaneous poems.

III. Foll. 144a—145b. Kīṣṣah i Mihr o Māh. The preface and first few lines only.

Beg. حمد کرتا ہوں اس بادشاہِ قادرِ یحیون کی
کہ جس نے اپنی قدرتِ کبریا سے سلطانِ مہر و ماہ کو

This romance, as stated in the preface, was composed in A.H. 1214 (A.D. 1799—1800), prior to the author's departure for Calcutta.

A Persian work, bearing the same title, of which this is probably a version, is noticed in the Persian Catalogue, p. 765a.

IV. Foll. 146a—147b. Kīṣṣah i Lailā o Majnūn. The preface and beginning only.

Beg. شکر کرتا ہوں اس بے نیاز کا کہ جس کی
وصفِ خلاق کے بیان میں عقلِ دانایان دھڑکی مانند
چرخ کے سرگردان ہی

V. Foll. 148b—212b. Diwān of Ghazals in alphabetical arrangement, with Kīṭāhs, Kaṣīdahs, satires, and other miscellaneous poems.

Beg. برابری کا تیری گل نے جب خیال کیا
صبا نے [مار] طمانچی مونہ اسکا لال کیا

VI. Foll. 213b—232b. گلشنِ ہند A Tazkirah of Urdu poets, in a rough alphabetical arrangement by their Takhalluṣ.

This copy has been made from an imperfect MS. It begins with the notice of the first poet (آفتاب) as follows:

مهر سپهر جهان
بانی شاه عالم بادشاه عالم گیر ثانی

The work is also incomplete, extending only as far as the second entry (سوز) under the letter س. The author states in a colophon that he had spent six or seven years in the compilation of this Tazkirah, and had received much valuable assistance from Munshī Mir Bahādur 'Alī. He regrets to say that he had lost the latter part of his MS., but hopes to rewrite the missing portion.

There is a complete copy of this Tazkirah in a MS. in the Library of the Indian Institute, Oxford, noticed below. In that MS. the author states in a short preface to the Gulshan i Hind that he left Benares by boat for Murshidabad (evidently on his way to Calcutta) on 21st Rajab, A.H. 1214. On arriving close to Ghazipur he fell in with Mirzā Muḥammad 'Alī of Delhi, who was also travelling by boat in the same direction, and it was at his suggestion that he commenced the compilation of this work, towards the furtherance of which Muḥammad 'Alī supplied him with copies of Diwāns of several poets, which he happened to have with him.

In the Oxford MS. this Tazkirah begins:

زینت کلام کی اس انریدگار کی حمد سے ہی کہ جس نے
سخن روح افزا کو ہر ایک بشر کی زبان پر جاری کیا

At the end appears the following chronogram:

مرتب کر چکا جب تذکرہ میں
زروے حق یہ بولے شیخ اور رند
کہی تاریخ اسکی حیدری خوب
اسے کہتا ہی ہر ایک گلشن ہند

The last line expresses the date A.H. 1207, but its compilation was not commenced before A.H. 1214, as stated above.

The notices of the poets are extremely meagre, the work being rather of the nature of an anthology.

The MS. in the Library of the Indian Institute, alluded to above, is a later and more complete recension of the Guldastah i Haidari, but without the portions containing the prefaces to the author's Mihr o Māh and Lailā o Majnūn. It contains a larger collection of anecdotes (many of which are of an indecent nature) and, in addition, a great many miscellaneous poems. There are also a number of Arabic and Persian familiar sayings and proverbs, in alphabetical arrangement, explained in Hindustani; also notes on the use of Arabic derivatives, and lists of Arabic names. This MS. bears the seal and signature of John Romer, and the date 1804. The date of composition, A.H. 1217 (A.D. 1802-3) is expressed by the words بنا تازه گلدستہ حیدری in a chronogram amongst the author's miscellaneous poems.

The present MS. is most probably the one formerly in the possession of Dr. Duncan Forbes, described in his "Catalogue of Oriental Manuscripts," 1866, p. 31.

84.

Or. 2036.—Foll. 207; 8 in. by 5¼; 12 and 13 lines, 3½ in. long; written in Shikastah, on different coloured paper; dated 26th May, 1847.

[SIR HENRY M. ELLIOT.]

علم میجلی

Miscellaneous compositions in prose and verse, by Saman La'l, of Amroha.

کرون حمد اوسکی جو ایزد بقا ہی
نہ ثانی اوسکے کوئی باونا ہی

The author, who has already been noticed (see no. 1), begins with poems in praise of God and Jesus Christ, a eulogy on his patron Sir Henry Elliot, and an account of himself. He then proceeds to describe the contents of each portion of the work, which he completed in the year A.D. 1846, after six months labour, and has dedicated it to Sir Henry Elliot.

The work consists of five Bābs, as follows:

Bāb i., in twenty-five Faṣls, a treatise on arithmetic, fol. 10a. Bāb ii., in nineteen Faṣls, a letter-writer, with a list of complimentary phrases and specimens of legal documents, mostly in Persian; definitions of philosophical terms, in Persian; riddles, proverbs, detached verses, and poems of various kinds, some in Persian, others in Urdu, fol. 51a. Bāb iii., in ten Faṣls, a

description of the different classes of men and women, and their sexual relations, compiled from the Koka-Śāstra, in Hindi verse, with interlineary explanations in Urdu; lists of musical modes, dances, Hindu sacred books, and other useful particulars, fol. 133a. Bāb iv., a collection of 116 witticisms and anecdotes, fol. 141a. Bāb v., tables for ascertaining the English day of the week for any day of the month from A.D. 1 to 3700, fol. 190a.

TALES AND FABLES.

85.

Add. 10589.—Foll. 149; $7\frac{1}{2}$ in. by $5\frac{3}{4}$; 9 lines, $3\frac{7}{8}$ in. long; written in Nestalik, apparently in the 18th century.

طوطی نامہ

Tūtī-nāmah, or "The Tales of a Parrot," translated from the Persian.

Beg. بیچھے سین تعریف صاحب زمانہ کے اور زمین کے.

The MS. contains the Persian text of the abridged version of Nakhshabī's Tūtī-nāmah by Abū al-Faṣl B. Mubārak (see the Persian Catalogue, p. 753b) with a preface, and a prose translation of the first thirty-five tales (up to fol. 100a) written, in the Dakhani dialect of Hindustani, by an unknown author, with occasional notes on the margin.

For a Dakhani metrical translation of these tales, composed by Ghauwāṣī, A.H. 1049 (A.D. 1639-40), see no. 54, art. ii.

86.

Add. 6628.—Foll. 85; $10\frac{3}{4}$ in. by $6\frac{3}{4}$; 13 to 19 lines, 4 to $4\frac{1}{2}$ in. long; written in Nestalik, apparently in the beginning of the 19th century.

گلستان

A Dakhani translation of Sa'dī's Gulistān. See the Persian Catalogue, p. 597a.

Beg. ایک بادشاہ کے تین ہم سنا کہ واسطے مارنے ایک قیدی کے اشارہ کیا.

The author of the work, which has no preface, is not known. The translation is in prose and verse on the model of the Persian original. The work is incomplete, extending only up to the end of the eleventh tale of Bāb vii. (Platts' edition, p. ۱۳۲).

The most popular Hindustani version of the Gulistān is the Bāgh i Urdū of Sher 'Alī, Afsos. See no. 72.

87.

Add. 25873.—Foll. 147; $11\frac{1}{2}$ in. by $6\frac{1}{4}$; 17 lines, $4\frac{3}{4}$ in. long; written in elegant Nestalik, probably in the beginning of the 19th century. [W. H. W. T. KNOX.]

انوار سہیلی

The Fables of Bidpā'i, translated by Mirzā Mahdī from the Persian version of Ḥusain Vā'iz, Kāshifi. See the Persian Catalogue, p. 756a.

هر سنگ مین شرار هی تیرے ظہور کا
موسی نہیں کہ سیر کرون کوہ طور کا

Mirzā Mahdī states in a lengthy preface that he was in the service of Captain William Douglas Knox (probably in the capacity of a Munshī), and had accompanied that officer from Calcutta to Manpur and Gaya. He had heard that European officers of the East India Company had lately turned their attention specially to the study of the Hindustani language, and, as they were already well acquainted with the Persian *Anvār i Suhaili* of Ḥusain Vā'iz Kāshifi, he had undertaken a Hindustani translation of that work, hoping it might be of use to students of that language.

He relates, at the end of his preface, that at the suggestion of a friend of his, Shaikh Muḥammad Rafī' of Patna, his master, Captain Knox, whilst stationed at Gaya, had commissioned Hengā Khān, a well-known story-teller (قصہ خوان), to make a Hindustani translation of the 'Iyār i dānish, another Persian version of these Fables. (See the Persian Catalogue, p. 756b.) At this, Mirzā Mahdī, fired by a spirit of competition, began at the same time to translate the *Anvār i Suhaili*. When Hengā Khān had translated about a fourth part of the 'Iyār i dānish, the Shaikh invited Mirzā Mahdī to attend on a certain day to hear a specimen of his work read out for the approval of Captain Knox. He accordingly presented himself on the appointed day, taking with him a portion of his own translation. The two translations were read out and criticized by Captain Knox and other gentlemen assembled for the purpose, and that of Mirzā Mahdī was unanimously declared to be the best, whereupon his rival, Hengā Khān, was so annoyed that he tore in pieces the fair copies of the portion of his translation which he had brought with him. Mirzā Mahdī concludes by saying that Captain Knox urged him to complete the translation of the whole work, but he apparently failed to do so.

This MS. breaks off abruptly at the beginning of the third Bāb, the original work consisting of fourteen Bābs. Garcin de Tassy, in his notice of this author (Litt. Hind., 2nd ed., vol. ii., p. 256) mentions another copy, also incomplete, consisting of 205 pages of nineteen lines. He states, probably from data obtained in that MS., that it was composed in A.H. 1211 (A.D. 1796-97), and that it bears the title *Bāgh i Bahār*. These particulars are not found in the present copy, nor is the date of transcription noted, or the name of the copyist.

The translation is in a simple style of Hindustani, interspersed with bits of poetry. The text begins, on fol. 7a, as follows:

سلف کے زمانے کا تاریخ دان
یہ لکھتا ہی احوال پیشینان

A Dakhani translation of the *Anvār i Suhaili*, composed by Muḥammad Ibrāhīm, was printed at Madras, 1824. This was followed by an Urdu translation, entitled *Bostān i hikmat*, written by Fakīr Muḥammad Khān, A.H. 1251 (A.D. 1835-36), which was lithographed at Lucknow, A.H. 1254 (A.D. 1838), and again in 1845 and 1870. Another version, somewhat abridged, by Nawab Muḥammad 'Umar 'Alī Khān, Wahshī, written A.H. 1289 (A.D. 1872-73), was published at Meerut, 1876, under the title *Sitārah i Hind*, with the chronogrammatic title of *Ziyā i hikmat*.

A metrical translation of these fables, composed by Jānī Bihārī La'l, Rāzī, Vakīl of the Native State of Bhartpur, in A.H. 1285 (A.D. 1868-69), was lithographed at Agra, A.D. 1879, under the title *Arzhang i Rāzī*.

88.

Add. 8921.—Foll. 147; 9½ in. by 6½; 15 lines, 4 in. long; written in Nestalik, apparently in the beginning of the 19th century.

نو طرز مریض

Nau-tarz i muraṣṣa', or "The new gold-embroidered fashion;" a translation by Mir Muḥammad Husain 'Atā Khān, poetically surnamed Taḥsīn, of the *Ḳiṣṣah i Chahār Darvish*, or "Tales of the Four Darweshes," of Amīr Khusrāu. See the Persian Catalogue, p. 762a.

Beg. دیباچہ ثناء خداوند ذو الجلال
ایسا نہیں کہ لکھ سکے اسکا کوئی کمال

The translator states, in a long and flowery preface, that his *Takhalluṣ* is Taḥsīn, his soubriquet (خطاب) مریض رقم, and that he is the son of Mir Bākīr Khān, poetically surnamed Shauḳ. He was for some time in the service of General Smith (probably as a Munshi), and accompanied that officer to Calcutta. When General Smith left India, he went to Patna, and practised as a pleader in the Civil Courts, and, on the death of his father, he left Patna and settled at Faizabad, in the service of Nawab Shujā' al-Daulah, and was then enjoying the patronage of his successor, Nawab Āṣaf al-Daulah.

The author does not mention when he translated these tales, but it was evidently during the rule of Āṣaf al-Daulah, as he has written a long *Ḳaṣīdah* in praise of him at the conclusion of his preface. Āzād (*Āb i ḥayāt*, p. 25) states that the work was completed in A.H. 1213, or A.D. 1798.

Taḥsīn is also the author of *ضوابط انگریزی* and *تواریخ قاسمی*, both in Persian. See Garcin de Tassy, *Litt. Hind.*, 2nd ed., vol. iii., p. 199, and Sprenger, *Oudh Catalogue*, p. 294.

The translation of the text begins on fol. 10b, as follows: بیچ سرزمین فردوس ائین. It concludes on fol. 146a, line 4, the rest of the MS. containing the translator's colophon, which is apparently imperfect.

Contents: The translator's preface, with *Ḳaṣīdah*, fol. 1b. Introductory account of

King Āzād-bakht, fol. 10b. Story of the first Darwesh, fol. 17a, line 1. Story of the second Darwesh, fol. 50b. Story of the third Darwesh, fol. 78b. Adventures of King Āzād-bakht, fol. 95b. Story of the fourth Darwesh, fol. 128b.

In this work, as also in the *Bāgh o Bahār*, another version of these tales (noticed below), the arrangement is slightly altered, the stories of the second and third Darweshes in the Persian original being the third and second in these translations. The chapter on the adventures of King Āzād-bakht should also come after the story of the second, instead of the third, Darwesh.

There are no headings in this MS. to the different chapters and portions of the tales.

The work has been lithographed, Bombay, 1846 (without the Adventures of King Āzād-bakht), and Cawnpore, 1874.

Taḥsīn's translation of the Persian tales is written in a highly ornate style of composition, and to quote from Mr. Roebuck, "as a specimen of the Oordoo language it was rendered objectionable by his retaining too much of the phraseology and idiom of the Persian and Arabic."* Accordingly, Dr. Gilchrist caused another translation to be made by Mir Amman, for use in the College of Fort William. It was completed in the year A.H. 1215 or A.D. 1801, and bears the same title as the Persian original, but is best known by the chronogrammatic title of *Bāgh o Bahār*. This work, written in elegant and simple language, is extremely popular throughout India, and has been translated into most of the principal vernaculars. It was prescribed, and still continues to be used, as a text-book for examinations in Hindustani.

The *Bāgh o Bahār* was first printed in Calcutta, 1803, a portion only of the text

* See Mr. Roebuck's preface to the 2nd edition of the *Bāgh o Bahār*, edited by Ghulām Akbar, Calcutta, 1813.

having appeared the year previous in Gilchrist's "Hindee Manual." Since then, numerous editions have been published from European and native presses in India, and also in London. It has been translated into English by L. F. Smith, Calcutta, 1813, other editions appearing in Madras, 1825, Calcutta, 1842, London, 1851, and Lucknow, 1870; also by E. B. Eastwick, Hertford, 1852 and 1877; by Duncan Forbes, London, 1857, 1862 and 1874; and (in abstract) by Edith F. Parry, London, 1890.

There are two metrical translations of these tales, one by Shamlah, Lucknow, 1856, which has been translated into French by Garcin de Tassy, Paris, 1878; the other by Ghulām Muḥammad Khān, Khabir, under the title of *Kharīṭah i surūr*, Lucknow, 1875.

Another version, somewhat abridged, written in prose and verse, and bearing the same title as the present work, *Nau-tarz i muraṣṣa'*, was composed by Muḥammad 'Iwāz, Zarrīn, and was lithographed in Lucknow, 1869, and Cawnpore, 1881. The arrangement of the stories in this translation follows the order of the Persian original.

Copyist : غلام حیدر ولد منشی غلام محمد خان

89.

Or. 4708.—Foll. 94; 12 in. by 7; 15 lines, $4\frac{1}{2}$ in. long; written in Nestalik; dated the Samvat year 1880 (A.D. 1823).

Another copy of the preceding work.

In this copy of the *Nau-tarz i muraṣṣa'* the chapter containing the adventures of King *Āzād-bakht* is omitted. It tallies with the printed edition of Bombay, 1846. The chapters, and different portions of the stories, have headings in red ink.

It appears from the colophon that this copy was written at the request of Lālah *Khush-hāl Rā'e*, son of *Bhagwān Dās*, of

Faridabad, and agent (وکیل) for Baldev Singh, Mahārājah of Bhartpur.

On foll. 93 and 94 are some *Ghazals*, written by a different hand.

Copyist : لاله مان سنگھ ساھوکل

90.

Add. 18892.—Foll. 280; $10\frac{3}{4}$ in. by $7\frac{3}{4}$; 13 lines, $4\frac{3}{4}$ in. long; written in bold Nestalik, in the beginning of the 19th century.

[SIR GRAVES C. HAUGHTON.]

قصہ امیر حمزہ

The romance of Amīr Ḥamzah, translated from the Persian by Khalīl 'Alī Khān, poetically surnamed Ashk. See the Persian Catalogue, p. 760*b*.

Beg. بنیاد اس قصہ دل چسپ کی سلطان محمود
بادشاہ کے وقت سے ہی

This work, containing a somewhat imaginary account of Amīr Ḥamzah, the son of 'Abd al-Muttalib, and uncle of Muḥammad, was translated by Khalīl 'Alī Khān, under the direction of Dr. Gilchrist, in A.H. 1215 (A.D. 1801). The entire work consists of four chapters (Jild), of which this MS. contains a copy of the first Jild only. In the colophon the translator attributes the original work to Mullā Jalāl Balkhī. See Garcin de Tassy, *Litt. Hind.*, 2nd ed., vol. i., p. 236.

This translation has been printed at Bombay, 1850; Lucknow, 1869; and Delhi, 1876 and 1879.

For a metrical translation by Totārām Shāyān, and another prose translation, by Muḥammad Ḥusain, Jāh, and Aḥmad Ḥusain, Kamar, see the Catalogue of Hindustani Printed Books.

On fol. 4*a* is written "G. C. Haughton, Feby. 1818. From the library of Jonathan Duncan."

91.

Add. 18893.—Foll. 49; 10½ in. by 7¾; 13 lines, 4¾ in. long; written in Nestalik, in the beginning of the 19th century.

[SIR GRAVES C. HAUGHTON.]

سکنتلا ناٹک

A Hindustani adaptation of Kālidāsa's Sanskrit drama, Śakuntalā nāṭaka, translated, from a Hindi version, by Kāzim 'Alī, poetically surnamed Jawān.

Beg. خدا کا نام لے پہلے زبان پر
منا پھر دل کو اپنے داستان پر

Kāzim 'Alī, Jawān, a native of Delhi, was one of the Munshis at the College of Fort William in Calcutta. He states in the preface to this work that the famous Śakuntalā nāṭaka of the Sanskrit poet Kālidāsa had been translated into Braj-bhasha by Nawāz Kabīrvar, by order of Mūle Khān, the son of Fidā'e Khān, one of the generals of the Emperor Farrukhsiyar (who reigned A.H. 1124—1131, A.D. 1713—1719); and that, by order of Mr. Gilchrist, he had made this translation, from the Braj-bhasha version of the drama, into modern Hindustani in the year A.H. 1215, or A.D. 1801.

A portion of this translation (sixty pages) was printed, in Devanagari characters, Calcutta, 1802, as part of Dr. Gilchrist's "Hindee Manual." It was next printed in Roman characters, Calcutta, 1804, after which an edition of the text in Hindustani, with a transliteration by Dr. Gilchrist, under a system introduced by him, and explained in a long preface, was published in London, 1826, together with some fables, under the title of "An Appendix to the English and Hindostanee Dialogues." It also (without the preface) appeared in Price's "Hindee and Hindoostanee Selections," Calcutta, 1830. A lithographed edition was printed by Nawal Kishor in Lucknow, 1875.

The present MS. agrees with the Calcutta edition of 1802. In subsequent editions the work has an enlarged preface, beginning: پری ہو یا انسان کسیکی کیا جان جو اسکے شاہد حمد و ثنا کے حسن و جمال پر کر سکے نماء کلام. In it the author states that the work had been revised with the aid of Lallūji Lāl Kavi. Kāzim 'Alī further mentions that he had been sent from Lucknow to the College of Fort William by Colonel Scott in A.D. 1800.

Kāzim 'Alī is also the author of a Bārah-māsā, a Maṣnawī poem containing a description of each month of the year. This was written after the completion of the present work, and was printed in Calcutta, A.D. 1812. See Garcin de Tassy, Litt. Hind., 2nd ed., vol. ii., p. 92.

Nawab 'Alī Ibrāhīm Khān states in his Tazkirah, Gulzār i Ibrāhīm (no. 12, fol. 45), written A.H. 1198 (A.D. 1784), that Kāzim 'Alī was then living at Lucknow, and had sent specimens of his poetry to him at Benares. In the Diwān i Jahān, or Tazkirah of Benī Narāyan (see no. 15, fol. 31b), written in A.H. 1227 (A.D. 1812), the author is mentioned as being still alive. Appended to the MS. copy of this Tazkirah is a collection of Ghazals by eight living poets, including the author of this work, which were read at a Mushā'arah, held apparently in A.D. 1815, so that Kāzim 'Alī must have died some time after that date.

92.

Add. 18894.—Foll. 42; 10½ in. by 7¾; 13 lines, 4¾ in. long; written in large Nestalik, in the beginning of the 19th century.

[SIR GRAVES C. HAUGHTON.]

قصہ مادھونل اور کام کندلا

The story of Mādhonāl, the Brahman, and the dancing girl Kāmakundalā; translated

from the Braj-bhasha of Motirām Kabīśvar by Mazhar 'Alī Khān, poetically surnamed Wilā.

Beg. حمد و ثنا بے پایال لائق اس انریدگار کے
ہی کہ

Mazhar 'Alī Khān, who is also known as Mirzā Lutf 'Alī, and whose Takhalluṣ is Wilā, the son of Sulaimān 'Alī Khān, Widād, was born at Delhi. He was a pupil of Mirzā Jān Tapish, also of Muṣḥafī, and subsequently of Nizām al-Dīn, Mamnūn. He became one of the Munshis of the College of Fort William, applying himself chiefly to the translation of Persian and other texts. See Garcin de Tassy, *Litt. Hind.*, 2nd ed., vol. ii., p. 297.

The chief compositions of Wilā are :

(1) A prose translation into modern Hindi of the Baitāl-pachīsī from the Braj-bhasha version of Sūrat Kabīśvar, in which he was aided by Lallūji Lāl.

(2) A metrical translation into Hindustani of Sa'dī's Pand-nāmah, a portion of which was first published in Gilchrist's "Hindee Moral Preceptor," Calcutta, 1803.

(3) A Diwān in Hindustani, a copy of which work is mentioned by Sprenger, *Oudh Catalogue*, p. 641.

(4) A Hindustani translation of Haft gulshan, a collection of ethical tales. See no. 98.

In the Tazkirahs of Muṣḥafī, Bāṭin, and Sheftah the author's Takhalluṣ is said to be Wālā (والا). Muṣḥafī also states that his real name is Mirzā Lutf 'Alī, but that he is generally known as Mazhar 'Alī Khān. Benī Narāyan, the author of the Diwān i Jahān (no. 15), written in A.H. 1227 (A.D. 1812), states that Wilā was then living at Calcutta.

The author has given two chronograms in the colophon expressing the date of composition, one on the Muhammadan year, A.H. 1215, the other on the Christian year, A.D. 1801.

A portion only of this work was printed

in Gilchrist's "Hindee Manual," Calcutta, 1802. No other edition appears to have been published.

93.

Add. 18896.—Foll. 100; 11 in. by 8; 13 lines, 5 in. long; written in Nestalik, in the 19th century.

توتا کہانی

Totā-kahānī, or "The Tales of a Parrot"; translated by Saiyid Haidar Bakhsh, poetically surnamed Haidarī, from the Tūtī-nāmah of Muḥammad Qādirī. See the *Persian Catalogue*, p. 754a.

Beg. احسان اس خدا کا کہ جسے دریائے سخن کو
اپنے ابرکرم سے گوهر معنی بخشا

Haidar Bakhsh, who has already been noticed (no. 83), states in the preface that he made this translation of the Tūtī-nāmah, by order of Mr. John Gilchrist, in A.H. 1215, or A.D. 1801.

These tales were originally written in Sanskrit, under the title Śuka-saptati, or "Seventy (tales) of a Parrot." A Persian version, consisting of fifty-two tales, was composed by Ziyā'ī Nakhshabī in A.H. 730 (A.D. 1330) under the title of Tūtī-nāmah, from which a simplified and abridged version was made by Muḥammad Qādirī in A.H. 1208 (A.D. 1793-94), the number of tales being reduced to thirty-five. The date of the composition of the Persian abridgment is supplied by Mr. Small in a preface to his English translation of this Hindustani version, London, 1875.

These tales have gained great popularity in India. The Totā-kahānī was for many years a text-book for examinations in Hindustani. A portion of the work was first printed in Gilchrist's "Hindee Manual," Calcutta, 1802, occupying four pages of that volume. The entire work was published at Calcutta in 1804, and again in 1836, and an

edition, edited by Duncan Forbes, with a vocabulary, was printed in London, 1852. Besides these, several editions have been lithographed by the native presses.

Translations have been made, into English by G. Small, London, 1875, and into Bengali, under the title *Totā itihāsa*, by Chaṇḍicharaṇa, Serampur, 1806, and London, 1825.

Another Hindustani translation, from the Persian of Muḥammad Kādirī, made by Ambāprasād, Rasā, under the title *Ḥikāyat i sukh ba sukh*, was printed at Delhi, 1845.

Versions of the Śuka-saptati, or Sanskrit original, have been made: in Hindi, one by Bhairavaprasāda, another by an anonymous author; also in Gujarati verse by Sāmala Bhaṭṭa, and in Marathi prose by an unknown author.

94.

Add. 6637.—Foll. 125; 10½ in. by 7¾; 13 lines, 4¾ in. long; written in bold Nestalik, in the beginning of the 19th century.

اخلاق ہندی

A Hindustani version of the *Hitopadeśa*; translated, by Mīr Bahādur 'Alī, Ḥusainī, from the *Mufarriḥ al-ḥulūb*. See the Persian Catalogue, p. 757a.

Beg. هزاروں شکر اس خدا کے کہ جس نے اپنی تمام
خلقت میں انسان کو نصرت عطا فرمائی

Bahādur 'Alī was Mīr Munshī of Hindustani at the College of Fort William, Calcutta. He has not furnished any particulars of his early life and parentage in any of his works, nor is he noticed in any of the Urdu *Tazkirahs*, presumably because he does not appear to have written any poetry.

The *Hitopadeśa*, or collection of Sanskrit tales, popularly ascribed to one Viṣṇuśarma, was translated into Persian, under the title of *Mufarriḥ al-ḥulūb*, by Tāj Mu'īn al-Dīn Malikī, by order of Shāh Naṣir al-Dīn,

Nawab of Behar. The present Hindustani translation of the Persian version was made by order of Mr. Gilchrist in A.H. 1217, or A.D. 1802. It is written in an easy colloquial style, and has become very popular. It was printed in Calcutta, 1803, a portion only of the work having appeared in the previous year in Gilchrist's "*Hindee Manual*." Several editions have been lithographed in Bombay, Madras, and Bangalore. An excellent edition, with an introduction and notes, by Saiyid 'Abd Allāh, was also printed in London, 1868.

Bahādur 'Alī is also the author of *Naṣr i Benazir* (see the following MS.) and of a translation of *Tārīkh i Āshām*, a history of Assam by Walī Aḥmad Shihāb al-Dīn, Tālīsh. See the Persian Catalogue, p. 266b. The latter work has been translated into French by T. Pavie, Paris, 1845. See Garcin de Tassy, *Litt. Hind.*, 2nd ed., vol. i., p. 607.

A copy of the *Akhlaḳ i Hindī* (incomplete) is in the Library of the Indian Institute, Oxford. It bears the signature and impression of the seal of John Romer, 1804.

95.

Add. 23614.—Foll. 149; 8¾ in. by 5½; 11 lines, 3 in. long; written in elegant Nestalik, in the beginning of the 19th century.

نشر بے نظیر

The story of Benazir and Badr i Munir, by Mīr Bahādur 'Alī, Ḥusainī. See the preceding MS.

Beg. قلم سے لکھوں پہلے نام خدا
کہ حاصل ہو دل کا میرے مدعا

This work is a prose adaptation of the *Sihr al-bayān*, or *Maṣnawī* of Mīr Ḥasan (see no. 70), and was composed by Mīr Bahādur 'Alī in A.H. 1217, or A.D. 1802. A portion of the work was printed that same year in Gilchrist's "*Hindee Manual*," and

the entire work in Calcutta, 1803, two years before the publication of the original poem of Mir Ḥasan. A second edition was printed at Calcutta 1805. Numerous editions have been lithographed in the native presses. It has been translated into English by M. H. Court, Simla, 1871, and Calcutta, 1889, also by C. W. Bowdler Bell, Calcutta, 1871, and is one of the text-books for High Proficiency Examinations of Officers in the Indian Military Service.

On the first two pages is a copy of the title-page of the Calcutta edition of 1803, in which the year is erroneously written 1813. It is probable that this copy was made entirely from the printed edition. The transcriber states in the colophon that he finished it on the 12th Ramaẓān (the year not mentioned) by order of Mr. Maunsey (?), مونسى.

Copyist: شاه سراج الدين محمد عوث خان

96.

Add. 24046.—Foll. 90; 10 $\frac{3}{4}$ in. by 7; 11 lines, 5 in. long; written in large Nestalik, in the 19th century. [H. H. WILSON.]

چار گلشن

The story of King Kaiwān and Farkhandah, by Benī Narāyan, poetically surnamed Jahān.

Beg. سبحان الله کیا لکھوں اور کیا بیان کروں
صفت اس پروردگار کی کہ جسکے نور سے ارض و سما
روشن ہوا

Benī Narāyan, who has already been noticed as the author of the *Tazkirah Diwān i Jahān* (see no. 15), states in his preface to this work that he had for many years retained in memory the romance of King Kaiwān and Farkhandah. One day in A.H. 1225 (A.D. 1811), Munshī Imām Bakhsh, after hearing the story from his lips, strongly

advised him to write it in Hindustani, and to submit it to the notice of Captain Taylor (then Professor of Hindustani at the College of Fort William), which he accordingly did.

It appears from Roebuck's *Annals*, p. 339, that the author was rewarded for his MS., which was deposited in the College Library. The story is divided into five chapters, and appears to have been composed from a Persian original, but is entirely different from the *Ḳiṣṣah i Shāh u darvish of Hilālī*, noticed by Garcin de Tassy, *Litt. Hind.*, 2nd ed., vol. i., p. 319.

The title of the work is introduced in the following lines in a short poem at the end:

رکھا چار گلشن جو میں اسکا نام
رہیگی خزان دور اس سے مدام

97.

Or. 387.—Foll. 112; 8 in. by 5 $\frac{1}{4}$; 11 lines, 3 in. long; written in neat Nestalik, in the 19th century. From the royal library of Lucknow. [GEO. WM. HAMILTON.]

قصہ نل دمن

The story of King Nala and Damayanti, an episode of the *Mahābhārata*; translated by Ilāhī Bakhsh, poetically surnamed Shauḳ, from the Persian *Nal Daman of Faizī*. See the *Persian Catalogue*, p. 670b.

Beg. جہان جہان حمد و سپاس اوس افردگار عالم
کے واسطے سزاوار ہی

Shaikh Ilāhī Bakhsh was born at Agra, but resided chiefly at Farukhabad in the service of Muẓaffar-bakht, the son of Mirzā Jawān-bakht. He is the author of two *Diwāns*, one in Persian, the other in *Rekhtah*, adopting Shauḳ as his *Takhalluṣ*. He also wrote a treatise on the art of government, entitled *قوانین السلطنت*. See Garcin de Tassy, *Litt. Hind.*, 2nd ed., vol. iii., p. 119.

Nassākh (Ganj i tawārikh, p. 27) has written a chronogram expressing the date of his death, A.H. 1241 (A.D. 1825-26).

The date of composition, A.H. 1217, or A.D. 1802, is given in the author's colophon in verse.

The MS. bears the seals of the kings of Oudh.

98.

Add. 18895.—Foll. 32; 10½ by 7½; 13 lines, 4¾ in. long; written in clear Nestalik, early in the 19th century.

[SIR GRAVES C. HAUGHTON.]

هفت گلشن

A collection of moral tales and precepts, translated by Maḡhar 'Alī Khān, poetically surnamed Wilā, from the Persian Haft gulshan of Nāṣir 'Alī Khān, Bilgrāmī, Wāsiṭī.

Beg. بلبل طبع آوے گر بہ ثنا

گلشن حمد کی ہو نغمہ سرا

Maḡhar 'Alī Khān, Wilā, one of the Munshīs of the College of Fort William, who has already been noticed (no. 92), states in the preamble that he made this translation from the Persian at the request of Dr. Gilchrist. In the colophon he gives the date of composition, 14th Jumāda II., A.H. 1216, or A.D. 1801, followed by two chronograms.

The work is divided into seven chapters, called Gulshans, and contains a collection of tales and anecdotes on ethics, the etiquette of conversation and disputation, and obedience to superior authority; to which is added a selection of moral precepts ascribed to Muhammad and the Caliph 'Alī.

The Haft gulshan (presumably the present translation) is mentioned in Primitiæ Orientales, vol. ii., p. li. (A.D. 1802), as one of the "Works in the Oriental Languages and

Literature, printed in the College of Fort William, or published by its learned Members, since the commencement of the Institution."

On fol. 2a is written "G. C. Haughton, Feby. 1818."

99.

Add. 18879.—Foll. 216; 11¾ in. by 6¾; 13 lines, 3½ in. long; written in Nestalik, with 'Unvān and coloured margins, on tinted paper; dated 2nd Oct., A.D. 1830.

قصہ چار درویش

An anonymous Hindustani imitation of the Persian Kīṣṣah i Chahār Darvīsh, or "Tales of the Four Darweshes." See no. 88.

Beg. لکھنے والے ان اخباروں کے اور کہنے والے ان حکایتوں کے
یوں لکھتے ہیں

This work, to which there is no preface, is more an imitation than a version of the well-known Persian tales. The general course and arrangement of the narrative is the same as in the original, but the names of the persons and places are changed, the plot of the story being laid in India, and the incidents are considerably abridged and altered.

The first three pages have coloured embellishments on the margin.

100.

Or. 2015.—Foll. 293; 10½ in. by 6¾; 15 lines, 4 in. long; written in small Nestalik; dated A.H. 1262 (A.D. 1846).

[SIR HENRY M. ELLIOT.]

نگارستان عشق

"The Picture-gallery of love:" a romance in prose and verse, by Ghulām A'zam, poetically surnamed Afzal.

Beg. اوس خدا کی قدرت کی قربان کہ جس نے
انواع انواع طرح کی صورتیں

The author mentions in the prologue that he is a native of Allahabad, the son of Shāh Abū al-Ma'ālī, and grandson of Shāh Muḥammad Ajmal, who died A.H. 1236. On the death of his father, which occurred on the 18th Rabi' II., A.H. 1252 (Aug. A.D. 1836), he became distracted with grief, and fell into a most deplorable state of melancholy. By chance, a friend of his, Shaikh Wazir Muḥammad of Delhi, came on a visit to Allahabad, and, taking pity on his sad condition, endeavoured to divert his thoughts by narrating this romance. This gave him relief, and, at the suggestion of his friend, he forthwith proceeded to commit the story to writing, making sundry additions and alterations of his own.

Ghulām A'zam was a pupil of Imām Bakhsh, Nāsikh (who died A.H. 1254), and, according to Garcin de Tassy (Litt. Hind., 2nd ed., vol. i., p. 140), was the author of three Diwāns and a Maṣnawī, but Nassākh (Sukhan i shu'arā, p. 41) mentions only two Diwāns and a Maṣnawī.

The title of the work forms a chronogram on the date of composition, A.H. 1252 (A.D. 1836), and is introduced in a Kaṣidah at the end of the preface.

Copyist: سید حسین علی

101.

Or. 1916.—Foll. 63; 10 in. by 6½; 11 lines, 3¾ in. long; written in clear Nestalik; dated 30th Shawwāl, A.H. 1263 (Oct. A.D. 1847).

نگارستان عجائب

"The Picture-gallery of wonders:" a romance by Sa'id al-Dīn, who is also called 'Alī Muḥammad.

Beg. ثنا کرتا ہوں ایسے خدا کی
کہ جس نے عقل انسان کو عطا کی

From an account of his life given in the preface we learn that Sa'id al-Dīn, who is generally known as 'Alī Muḥammad, was a native of Faizabad. His father was appointed record-keeper (سرشتہ دار) to the Collector's office at Banda by Mr. Skene in A.D. 1805, and died in 1847, after forty-two years of faithful service to the East India Company.

'Alī Muḥammad was brought up for the medical profession, and for twelve years obtained a livelihood as a physician attached to the court of the Native State of Bajaur. When Diwān Khet Singh died, his son and successor, Rajah Lachhman Singh, dismissed 'Alī Muḥammad, leaving a year's salary unpaid. Accordingly he returned home, and shortly after his father died in A.D. 1847. He then fell into great poverty, but was helped by his younger brother, Rashid Muḥammad, who had obtained an appointment under Mr. Michael Pakenham Edgeworth, in consideration of his father's long and faithful service.

That same year (A.D. 1847) 'Alī Muḥammad wrote this romance from the "Annals of the Turks" (تواریخ اترک), and dedicated it to Colonel Henry Sleeman, Agent at Bundelkhand, of whose generosity he had heard frequent praises from the lips of the late Diwān of Bajaur.

The story, which is written in the usual Arabian Nights' style, details the adventures of Prince Jawāhir Shāh and Khūrshīd-rū, the daughter of Khwājah Maḥmūd, merchant of Simistan in Persia.

The MS. is in the author's own handwriting. The date of composition, A.H. 1263, is given in a chronogram on the name of Col. Sleeman, expressed by the words مستر سلیمان صاحب بہادر, to which should be added sixty, the numerical value of س, the initial letter of سیاس, "one who governs

well." This is explained in the following lines at the end of the work :

کہا ہاتف نے اس قصہ کو سنکے
کہ یوں تاریخ کو اسکی حلا دے
کہ جسکے واسطے تو نے کہا ہی
اوسیکے نام کی اعداد گن لے
سر حرف سیاس اوسمیں ملا دے
در تاریخ ہر سبکو دیکھا دے

The author concludes his colophon with the remark that he was a little over thirty-two years of age when he wrote this work.

102.

Or. 1723.—Foll. 44; $12\frac{1}{4}$ in. by $8\frac{1}{2}$; 15 lines, $6\frac{1}{2}$ in. long; written in Shikastah-āmez; dated Rohtak, 2nd Jan., A.D. 1850.

[SIR HENRY M. ELLIOT.]

قصہ ہیر رانجھا

The romance of Hīr and Rānjhā.

Beg. راویان اخبار نے حقیقت اس قصہ کی بدین
نہج لکھی ہی کہ

This story of the loves of the cowherd Rānjhā of Hazara, and the princess Hīr of Jhang, is extremely popular throughout the Panjab. Several versions of it have been published in Panjabi, as well as in other vernaculars of India. A Hindustani version by Maḡbūl Aḡmad has been translated into French by Garcin de Tassy, and appeared in the "Revue de l'Orient," 1857. See also the Persian Catalogue, p. 710a.

From the colophon to this work, and a letter (without date) from E. C. Bayley, then Under Secretary to the Government of India, Foreign Department, which is attached to the fly-leaf, it appears that this story "was written down from the dictation of one of the gosains at the Rohtak asthel" (?)

by Ghulām Surūr al-Dīn, assistant record-keeper (نائب سرشتہ دار) at Rohtak.

On a portion of a wrapper, which is attached to the fly-leaf, is written "Ranjah and Hir. Declared by Pandits to be better than the Goormukhee."

103.

Add. 24047.—Foll. 534; $8\frac{3}{4}$ in. by 6; 10 and 8 lines, 4 in. long; written in large Nestalik, in the 19th century. [H. H. WILSON.]

A collection of tales, without date or authors' names.

I. Foll. 1—264. قصہ روشن ضمیر و آرام جان

The story of Prince Roshan-zamīr and Ārām-jān, the daughter of the Wazīr.

Beg. ممالک ہندوستان جنت نشان میں ایک
بادشاہ خورشید کلاہ انجام سپاہ تھا

The plot of this love-story is laid in India, the incidents being those of the usual style of oriental romance. Spaces have been left throughout for the names of the hero and heroine, which the copyist very likely intended to fill in afterwards with red ink. The beginning of the work, which probably contained an introduction, is wanting. The MS. is also imperfect, a page apparently being lost at the end. This work is possibly the MS. noticed by Garcin de Tassy, Litt. Hind., 2nd ed., vol. iii., p. 470.

II. Foll. 265—383. قصہ منیر الملک و عین البصر

The story of Prince Munīr al-mulk and the fairy 'Ain al-baṣar.

The work begins with an introduction, the first page of which is wanting, in which a certain king requests his courtiers to narrate to him any tale they may be acquainted with, containing an account of hardships endured and finally overcome, such as he had himself

experienced. The story begins on fol. 267 as follows: زمین شرقستان میں ایک بادشاہ علی شیر شاہ نامی تھا

Munīr al-Mulk, the hero of the story, was the son of 'Alī Sher Shāh, king of a country in Asia. He and his four brothers incurred the displeasure of their father, and were banished from home. After various hardships and adventures, Prince Munīr al-mulk comes across an enchanted garden, called Bāgh i nūr, the abode of the fairies. Obtaining an entrance to the garden under great difficulties, he falls in love with 'Ain al-baṣar and eventually marries her.

III. Foll. 384—449. A Maṣnawī, without any title, containing a romance similar to the preceding, and connected to it by a colophon written by another hand, stating that when the king had heard the story of Prince Munīr al-mulk, another of his courtiers read out the following tale in verse, as a further illustration of difficulties successfully overcome.

Beg. کروں ثبت پیلے ثناء خدا
کہ ہی سب میں وہ اور سب سے جدا

This MS. also is incomplete, a page or two being wanting at the end.

IV. Foll. 451—534. قصہ منیر الملک و عین البصر

Another story of Prince Munīr al-mulk and the fairy 'Ain al-baṣar.

Beg. اہل ہند کی کتابوں میں یوں لکھا ہی کہ
امراوتی نگر نام ایک شہر

This story is entirely different from the one noted above (art. ii.). In this, the heroine 'Ain al-baṣar, daughter of Nāṣir Shāh, is represented as being one of the fairy attendants on Indra, the king of the gods, at his palace in the city of Amarāvati. She had fallen in love with Prince Munīr al-mulk, who besought the king's permission to marry her. Thereupon Indra pronounced a curse upon her, and transformed her into a being, half mortal, half of stone. She then appears installed as a goddess in a temple at Ceylon, where her lover succeeds in finding her. After some time she disappears, and is born in the house of a peasant, is recognized by the Prince, and eventually marries him.

Another fairy Rāḥat-afzā is also introduced in the story, and marries Fakhr al-Dīn, the Wazīr's son.

DRAWINGS.

104.

Or. 1778.—Foll. 47; $8\frac{1}{2}$ in. by $7\frac{1}{4}$; a collection of water-colour drawings of birds of various kinds. [SIR HENRY M. ELLIOT.]

These coloured drawings, many of which are beautifully executed, are of various dimensions, having been painted apparently on

a scale with reference to the proportionate size of the different kinds of birds. Beneath each drawing are notes, neatly written in Nestalik, describing the habitat of each bird. In the majority of cases these notes are extremely meagre, and simply state at what season of the year the birds are to be found in the Panjab.

Foll. 2—22 contain drawings of twenty-one various species of Falconidæ, descriptions of which, and of their uses in falconry, are fuller than in the case of the other birds.

Foll. 23—45 contain twenty-three draw-

ings of cranes, herons, wild duck, partridges, vultures, crows, and smaller species of birds.

On fol. 46 is a drawing of an antelope (آهو یعنی ہرن), said to be commonly found in the Panjab.

MANUSCRIPTS OF MIXED CONTENTS.

105.

Add. 5629.—Foll. 297; $9\frac{1}{2}$ in. by 6; about 18 lines, $3\frac{3}{4}$ in. long; written in cursive Nestalik; dated Azimabad, A.H. 1153—58 (A.D. 1740—45). [N. BRASSEY HALHED.]

A volume of miscellaneous contents, chiefly in Persian. See the Persian Catalogue, p. 796*b*.

The following are in Hindustani :

I. Foll. 18—28. مقبول صیانی

A rhymed vocabulary of Persian words explained in Hindustani, divided, according to subjects, into twenty sections (Faṣl).

Beg. بسم الله خدای کا نانو
لامکان نا نہیں وہ تھانو

It was completed, as stated in the last line, A.H. 990 (A.D. 1582). Three additional sections at the end are said to have been written by some other author. The title of the work is taken from the subscription, in which also appears the date of transcription, 25th Rajab, A.H. 1155 (A.D. 1742).

II. Foll. 31—33. خالق باری. See no. 32.

This copy also differs in arrangement of the lines from the printed editions of this work.

III. Foll. 41—45. Hindustani Ghazals, or love songs, of unknown authorship.

IV. Foll. 54—63. An alphabetical vocabulary of Persian verbs, conjugated through all tenses, with Hindustani equivalents.

106.

Add. 19811.—Foll. 124; $8\frac{3}{4}$ in. by $6\frac{3}{4}$; about 17 lines, 5 in. long; written in Nestalik, with occasional ruled borders, apparently in the 18th century.

A volume of miscellaneous contents, partly in Persian and partly in Hindustani. The Hindustani portion consists chiefly of translations in the Dakhani dialect of extracts from the following Persian works. The names of the translators are not mentioned.

I. Foll. 9—86. انوار سہیلی

The first two chapters of the Anvār i Suhaili of Ḥusain Vā'iz Kāshifi. (See no. 87.) This translation is different from that of Muḥammad Ibrāhīm, also in Dakhani, which was printed at Madras, 1824.

II. Foll. 87—101*a*. جهانگیر نامہ

Memoirs of the Emperor Jahāngīr. An account of the original will be found in the Persian Catalogue, p. 253*b*. The present extract contains the history of the Emperor from his accession to the throne, A.D. 1605, to the sixth year of his reign. The translation is probably that of Mirzā Luṭf 'Alī, Wilā (no. 92). See Garcin de Tassy, Litt. Hind., 2nd ed., vol. iii., p. 301.

III. Foll. 101a—104. گلستان

A translation of the nineteenth tale in Bāb vii. of Sa'di's *Gulistān* (see Platts' edition, p. ۱۳۶), containing the dispute of Sa'di with a pretended darwesh as to the qualities of the rich and poor.

IV. Foll. 105—112. انشاء ابو الفضل

Extracts from the Letters of Shaikh Abū al-Faẓl, the favourite secretary and minister of the Emperor Akbar. See the Persian Catalogue, p. 396a.

V. Fol. 114b. Two odes from the *Dīwān* of Wālī (no. 51), beginning: مین صورت اخلاص. تیری رو سون لکھیا ہوں. See Garcin de Tassy's Paris edition of 1834, pp. ۶۱ and ۶۲.

The rest of the MS. consists of letters and fragments in Persian.

107.

Or. 1733.—Foll. 184; 10 $\frac{3}{4}$ in. by 6 $\frac{1}{4}$; 13 lines, 3 $\frac{1}{4}$ in. long; written in Nestalik, in the 19th century. [SIR HENRY M. ELLIOT.]

A volume of miscellaneous contents, of which the following are in Hindustani:

I. Foll. 4—13. احوال ابتداء ترقی راجہ ہاے بہر تھ پور

A short history of the rise of the Native State of Bhartpur up to the year A.D. 1844, when this account was written (see fol. 13a).

II. Foll. 15—18a. احوال رستم خان دکھی

An account of Rustam Khān, Sūbedār of the Deccan, during the reign of the Emperor Shāhjahān.

III. Fol. 18b. احوال بہادر خان و دلیل خان

An anecdote relating to Dalīl Khān, the younger brother of Bahādur Khān, both of whom were Amirs in the Court of the Emperor Shāhjahān.

IV. Foll. 19, 20. احوال نجفخان وغیرہ سرداران مغلیہ

An account of Najaf Khān, and other Mughal rulers.

V. Foll. 21—25. حال قوم گوبری یعنی اھیر

An account of the Ahīrs, or cowherd caste.

VI. Foll. 26—28. احوال مسمی نصیرا

The legend of Naṣīrā, as told by Muḥammad 'Alī, a Pīrzādah of the Rā'es of Sambhal in the District of Moradabad, explaining the origin of certain marriage customs peculiar to the Rā'es of Ahrāt (اھرات).

VII. Foll. 29—36. احوال راجہ کومہ کامیون

An account of Kumaon and its rulers.

VIII. Foll. 37—45. کیفیت ریاست جھجھر

An account of Jhajhar and other Parganahs which were granted as jāgīr by Lord Lake to Nijābat 'Alī Khān in A.D. 1806 as a reward for the assistance he had given in the expedition against Jaswant Rāo Holkar. See Hunter's Gazetteer, 2nd ed., vol. vii., p. 196.

IX. Fol. 46. گفتگو بزازوں اور دلالوں کی

Fol. 47. گفتگوے جوہریان

A list of slang terms used by cloth-merchants and salesmen, and by jewellers.

X. Foll. 58—60. احوال ابتدا ترقی دولت راجہ

دھیان سنگھ وغیرہ

A short account of Gulāb Singh, Raja of Jammu, and of his brothers Dhyān Singh and Sūjit Singh, ministers in the Court of Ranjit Singh.

XI. Foll. 61, 62. احوال پنڈہ دادن خان ولون مہانی

An account of the salt-mine at Paṇḍ Dādan Khān, seventy kos west of Lahore, which was leased to Rajah Gulāb Singh for eight lakhs of rupees.

XII. Foll. 63—65. احوال پیشاور کے ملک کا

A short account of the country of Peshawar.

XIII. Fol. 66. کیفیت قوم ترکان
A list of thirty-six families of the Turkia Banjāra caste.

XIV. Fol. 69—72. بیان قوم بنجاره بھروپ
A short account of the Bahrūp Banjāra caste.

XV. Fol. 73—75. اسماء روگ غله
A list of diseases and of insects which are destructive to the wheat and other cereals.

XVI. Fol. 76—78. احوال سری بدری ناتھ جیو
An account of the Hindu temples at Badri-nath. See Hunter's Gazetteer, 2nd ed., vol. i., p. 410.

XVII. Fol. 79, 80. احوال سری کیدار ناتھ جیو
An account of the Hindu temples at Kedar-nath. See Hunter's Gazetteer, 2nd ed., vol. viii., p. 109.

XVIII. Fol. 81—84. احوال ابادی ملک و
وزراعت کوہستان
Notes on the cultivation and products of the lower hilly country of the Himalayas.

XIX. Fol. 138—140. احوال قوم تھارو
An account of the Thārū Banjāra caste.

XX. Fol. 141, 142. احوال قوم بنجاره بید
An account of the Baid Banjāra caste.

XXI. Fol. 143—146. بیان اقوام گذریہ ہاے
A description of the different families of the Gaḍariya, or shepherd, caste.

XXII. Fol. 147—150. بیان ترکیب لگانے چونے
اور ایقونکا
Rules on the proper method of brick-building.

XXIII. Fol. 151—154. احوال مقام جھونسی
A notice of Jhunsi, a village of great antiquity in the District of Allahabad.

XXIV. Fol. 155—157. رویداد ریاست اتاوه
An account of the Native State of Etawah.

XXV. Fol. 158. فہرست کاغذات مہاجنی
A list of the shop-books usually kept by Mahājans, or money-lenders, with descriptions in Persian.

XXVI. Fol. 159—162. بیان قوم بنجاره موکیری
An account of the Mūkeri Banjāra caste.

XXVII. Fol. 163—165. شجرہ قومیت بنجاره
لبانہ
A genealogy of the Labāna Banjāra caste.

XXVIII. Fol. 166—168. کیفیت اقسام رهن
A description of different kinds of mortgages.

The rest of the work is in Persian. See the Persian Catalogue, p. 1012a.

An account of the various castes of which mention is made will be found in Sir Henry Elliot's "Races of the North-Western Provinces of India." A general index is supplied on the fly-leaf, written by a different hand.

108.

Or. 1763.—Fol. 477; 12½ in. by 8½; 11 lines, about 4½ in. long; written in Nestalik, about A.D. 1845. [SIR HENRY M. ELLIOT.]

A collection of extracts from Persian and Hindustani works. The Persian contents have been described in the Persian Catalogue, p. 1026b.

The Hindustani extracts are from the following works:

I. Fol. 24—47. مشاء نامہ

A metrical translation by Mūlchand, poetically surnamed Munshī, of the Shamshe-khānī, or Tawakkul Beg's prose abridgment of Firdausi's Shāh-nāmā. See the Persian Catalogue, p. 539b.

Beg. لکھون پہلے میں حمد پروردگار
کہ ہو نیک آغاز و انجام کار

Mūlchand was a Kāyastha by caste, born at Lucknow, a resident of Delhi, and a pupil of Naṣir, a poet of that city. He states in his prologue that he undertook this verse translation of the *Shamsher-khānī* at the request of his brother, whose *Takhalluṣ* is *Zorāwar*, and that he completed it in A.H. 1225 (A.D. 1810), the date being expressed by the chronogrammatic title *خسروان عجم*.

Mūlchand is also the author of a *Rekhtah* *Dīwān*, and of *قواعد اردو*, or Hindustani grammar, which was published at Delhi, 1845. According to *Nassākh* (*Sukhan i shu'arā*, p. 462) Mūlchand died in A.D. 1832. See *Garcin de Tassy*, *Litt. Hind.*, 2nd ed., vol. ii., p. 386.

This work was printed at Delhi, 1844, and Calcutta, 1846, the latter edition under the editorship of Munshī *Ghulām Haidar* of Hughli, at the instance of Captain George Turnbull Marshall, for use in vernacular schools. Several lithographed editions have been printed at Lucknow, Cawnpore, and Meerut, under the titles *شاه نامہ*, *خسروان عجم*, *شاه نامہ اردو*, and *منظوم*.

The extracts contained in this volume consist of short passages from the translation of the text, and introductory poems by the translator, comprising poems in praise of God, of Jesus Christ, of King George IV., and of the Governor General (Lord Minto). In other manuscript copies, and in all the printed editions of this work, instead of these have been substituted poems in praise of Muḥammad, and of Abū al-Naṣr Mu'īn al-Dīn Muḥammad Akbar Shāh II., King of Delhi, during whose reign this translation was made.

At the end of the extracts appear the names of the collators Mir Muzaḥfar 'Alī and Chunī La'l.

On the first page is pencilled in Sir Henry Elliot's handwriting, "Moonshee Mool Chand. Written in 1845."

II. Foll. 385—387. تاریخ یوسفی

An account of a journey to England in A.D. 1837 and 1838, by Yūsuf Khān, Ṣūbedār, poetically surnamed Kammalposh.

Beg. ستائش بے نہایت اوس خدا کو لائق ہی
کہ یوسف کنعنی کو حاکم مصر کا بنایا

Yūsuf Khān, the son of Raḥmat Khān, and pupil of Khwājah Haidar 'Alī, Ātish, was born at Haidarabad. He states in the preface that he left his native city in A.H. 1244 (A.D. 1828), and, being fond of travel, he visited Patna, Dacca, Madras, Agra, Delhi, and other famous cities, and finally settled in Lucknow, where he was appointed Jam'adār in a cavalry regiment of the Nawab Naṣir al-Dīn Haidar, Sulaimān Jāh, and was subsequently promoted to the rank of Ṣūbedār. In A.D. 1836, having learnt a little English, and being very desirous of visiting Europe, he applied for, and obtained, two years' leave of absence, and at once set out on his travels.

The *Tārīkh i Yūsufi* contains a succinct, though somewhat extravagant, account of his journey to England and back. It is characterized by an inordinate love of pleasure-seeking rather than by any attempt to obtain an insight into European modes of government, or experience of Western civilization, arts, or sciences.

After five or six months' stay at Calcutta, Yūsuf Khān embarked in the "Arabella" on the 30th March, 1837, and, sailing round the Cape of Good Hope, reached England on the 21st August. On the 26th November he went to France for a short visit, and, returning to London, he departed on his return journey on the 18th January, 1838, and sailed for Alexandria, staying on the way at Lisbon. On arriving there he travelled on

to Suez, visiting the principal places of interest *en route*, and embarked for Bombay on the 30th March. From Bombay he journeyed through Central India, by way of Poonah, Aurangabad, Nagpur, and Jabalpur, and arrived at Calcutta on the 25th July, 1838. After staying there a short time, he returned to Lucknow.

In the latter part of the work the author describes his grief at the death of Shāh Sulaimān Jāh (which occurred on the 7th July, 1837), he narrates the attempt to place Mirzā Farīdūn-bakht (Munnā Jān), the illegitimate son of this Ruler, on the throne, his defeat and capture by Colonel Low, and the installation of Naṣir al-Daulah, Muḥammad 'Alī Shāh, and concludes with a few remarks on the improved state of the city of Lucknow.

This work was printed at Delhi in 1847. A second edition was lithographed at Lucknow, 1873, with the alternative title of عجائبات فرنگ.

The extracts contained in this volume consist of the author's preface and a short passage from the work.

Yūsuf Khān has also written some poetry, in which he has taken Kammalposh as his Takhalluṣ. See Garcin de Tassy, *Litt. Hind.*, 2nd ed., vol. iii., p. 315.

This copy is made from a MS. in the library of Ḥakīm Aḥsan Allāh Khān.

III. Fol. 395. تاریخ مغلیہ

A history of the Family of Timur, by Munshī Ḥusainī and Munshī Nūr Muḥammad.

تیمور بیشک اشیا کے بڑے نامور فتح کرنے والوں سے
ہوا ہی

The authors of this historical work were professors at the Native College at Delhi. Munshī Ḥusainī was a man of considerable literary ability, and has translated several English works on law and history. See

Garcin de Tassy, *Litt. Hind.*, 2nd ed., vol. i., p. 612, and vol. ii., p. 483.

The extracts consist of the preface and a short passage from the work.

Copied from a MS. in the library of Ḥakīm Aḥsan Allāh Khān.

Foll. 441—477 contain a work in fifty-seven pages by Sadīd al-Dīn, lithographed in Agra, 1848, giving an account of Agra and its principal buildings, with a map and illustrations, and a short history of the Family of Timur. The title-page and first four pages of the work are wanting. The author's name occurs in a list of contents of this volume (fol. 1), where this work is called رسالہ حال آگرہ تصنیف سدید الدین. Sadīd al-Dīn is probably the professor of Arabic at the Native College at Delhi noticed by Garcin de Tassy.

109.

Or. 1794.—Foll. 182; $7\frac{1}{2}$ in. by $4\frac{1}{2}$; 7 to 11 lines, about 3 in. long; written in Nestalik, about A.D. 1840. [SIR HENRY M. ELLIOT.]

I. Foll. 1—146. A vocabulary of Hindi, Sanskrit, Persian, Arabic, and English words in common use, explained in Hindustani. Among the Hindi words are several in the Bundelkhand dialect, which are indicated by the letters ٲ written in red ink on the margin. At the end of the vocabulary (fol. 144b) is a table showing the different tenses of a verb in Hindustani, with their equivalents in the Bundelkhand dialect.

II. Foll. 147—160. Hindustani dialogues in the form of conversations between an English Government official and his Munshī, chiefly on matters relating to official routine and the mode of procedure in the disposal of Revenue and Criminal cases.

III. Foll. 161—179. Forms of address

in epistolary correspondence, specimens of official documents, and a classification of sciences, in Persian.

IV. Foll. 180—182. A list of fifty-eight Panjabi words with Hindi and Persian equivalents.

110.

Or. 1957.—Foll. 56; 8 in. by 5; 9 to 13 lines, about 4 in. long; written in Shikastah, about A.D. 1850. [SIR HENRY M. ELLIOT.]

A volume of miscellaneous treatises, by Jhajo Mal.

I. Foll. 1—24. دستور العمل ترتیب کاغذات
محکمہ بندوبست

Rules for the preparation and record of settlement papers relating to estates in Districts of the Punjab.

II. Foll. 25—36. بیان سلطنت ممالک غوریوں کا

A short account of the Slave Kings of the Dynasty of Ghor (A.D. 1206—1288).

III. Foll. 37—56. راحت افزا

A miscellany of useful information.

Beg. بعد از حمد و ثنا اوس پاک پروردگار کے کہ

The work is divided into twenty short chapters (Bāb), as follows:

Bāb 1. Duties of a Settlement Officer, fol. 39a. 2. Rules of procedure in Civil, Criminal, and Revenue Courts, fol. 40b. 3. Measurements of land, ditches, wells, &c., fol. 41b. 4. Mechanics, fol. 45b. 5. Ethics, fol. 47a. 6. Lawsuits of various kinds, fol. 48a. 7. Numerals and Raḳm, fol. 48b. 8. Logic, fol. 49a. 9. Rules of etiquette, fol. 50a. 10. Rules for distinguishing Persian from Arabic words, fol. 50b. 11. Notes on Persian etymology, fol. 51a. 12. Arabic metres, fol. 51b. 13. Hints on prose composition, fol. 52a. 14. Points of ambiguity in Persian and Arabic, fol. 52b. 15. Differences between

verse and prose composition, fol. 52b. 16. Arrangement of the Abjad, fol. 53a. 17. Advice to soldiers, fol. 53a. 18. Astrology, fol. 53b. 19. Astronomy, fol. 55a. 20. Music, fol. 55b.

An index of contents is prefixed, in which this work is called فرحت افزا, probably through an error in transcription. The proper title راحت افزا occurs in the author's preface.

111.

Or. 1978.—Foll. 36; 8½ in. by 5½; 13 lines, 3½ in. long; written in Nestalik, by different hands; dated A.D. 1847 and 1851.

[SIR HENRY M. ELLIOT.]

I. Foll. 4—27. کتاب مساحت

A treatise on land measurements, by Vilāyat Ḥusain Khān, Deputy Collector of Moradabad.

واضح ہو کہ مسوح تین قسم ہی خط
سطح جسم

The work is divided into three chapters (Bāb), subdivided into seven sections (Faṣl). It is without preface, author's name, or date. The following note appears on the fly-leaf in Sir H. Elliot's handwriting: "Treatise by Vilayat Hoosain, Khān, D.C. of Moradabad, on Revenue Musahat."

Prefixed is a letter in English by the author (without signature or date) forwarding this copy of his treatise to the Revenue authorities for their consideration. He states that the system of "Khusrah measurement is very incorrect," and trusts that his method of measuring land may be approved of, and circulated for the guidance of village paṭwāris.

II. Foll. 28, 29. A fragment of a Persian historical treatise.

III. Foll. 30, 31. A notice in Persian, by Naiyir Rakhshān, of the Ma'din al-jawāhir,

or collection of anecdotes, by Tarzī. See the Persian Catalogue, p. 1038*b*, III. At the end appears the date, Delhi, 30th August, 1851.

IV. Foll. 32—36. قاعدة تعمیر توکھ پختہ

Rules for the construction of masonry wells in towns and villages, drawn up for the approval of the Government of India by Kālī Rā'e, Deputy Collector, and dated 6th March, 1847.

Kālī Rā'e is the author of *ہدایت نامہ کام* *پیمائش کشتوار*, a manual of instruction in land measurements, Delhi, 1850, and *کھیت کرم*, a treatise on agriculture, Sikandra, 1850.

112.

Or. 2014.—Foll. 268; 10¼ in. by 6½; 15 lines, 4½ in. long; written in Nestalik, about A.D. 1850. [SIR HENRY M. ELLIOT.]

A collection of extracts and miscellaneous notices, partly in Persian and partly in Hindustani, bearing on the fly-leaf the title, کتاب مجموعه حقائق الہند.

A table of contents is prefixed to the work. For the Persian extracts see the Persian Catalogue, p. 1041*b*.

The Hindustani contents are as follows:

I. Foll. 92—94. کیفیت شیخ سدو

A short account of Shaikh Saddū of Amroha.

II. Foll. 95—99. حال پیدائش اور کرامات گوغا ظاہر پیر

The story of the birth and miracles of Gūgā Zāhir Pīr.

III. Foll. 100—102. حال راجہ ہری چند

The story of Hariśchandra, King of Oudh, who left his throne to become a religious devotee. This extremely popular legend is narrated by several authors in all the principal vernaculars of India.

IV. Fol. 103. قصہ راجہ سالباہن

The legendary story of King Salivāhana.

V. Foll. 104—111. قصہ الہا وادل

The story of the prowess of Albā and Ūdal, princes of Mahoba, in the Bundelkhand District, the heroes of Chaud's epic poem, the Prithvirāj Rasau. See the Hindi Catalogue of MSS.; also Grierson's Vernacular Literature, p. 4, and Elliot's Races of the N.W. Provinces, vol. i., p. 76.

VI. Foll. 142, 143. حقیقت بڈہ گوجران

An account of the Baḍgūjars of Moradabad. See Elliot's Races of the N.W. Provinces, vol. i., p. 38.

VII. Foll. 144—146. احوال قوم راجپوت بڑگوجر

An account of the origin of the Baḍgūjar family of Rajputs, written, according to Sir H. Elliot, by Chunī La'l.

VIII. Foll. 153, 154. احوال قوم بنجارہ وغیرہ

A short account of the Banjāra and other castes, by Chunī La'l.

IX. Foll. 159, 160. احوال قوم اہیر

An account of the Ahir, or cowherd, caste. See Elliot's Races of the N.W. Provinces, vol. i., p. 2.

X. Foll. 161, 162. شجرہ حسب و نسب قوم رائیناں

A genealogical account of the Rā'en caste.

XI. Foll. 163, 164. بیان قومیت میواتیان وغیرہ

An account of the Mewāti and other castes, by 'Abd al-'Azīm Khān of Gurdaspur.

XII. Fol. 165. بیان قوم گشائیں

An account of the Gosains, or mendicant caste.

XIII. Foll. 166, 167*a*. احوال ذات بھڈیلیا

The origin of the Bhaṇḍela caste, by Dārā Shāh Khān of Rudrapur.

XIV. Foll. 167*b*—169*a*. بیان حالات قوم ترکان
An account of the Turkia caste, by Dārā Shāh Khān.

XV. Foll. 169*b*—170*a*. حال قوم بنجاره
An account of the Banjāra caste, by Dārā Shāh Khān.

XVI. Foll. 170*b*, 171. احوال راجه کوه کمايون
The early history of Kumaon and its rulers, by Dārā Shāh Khān.

XVII. Foll. 213, 214. کیفیت تردد فصل ربیع
Notes on the cultivation of spring crops, by Dārā Shāh Khān.

XVIII. Foll. 215—218*a*. کیفیت تردد نیشکر
Notes on the cultivation of sugar-cane.

XIX. Foll. 218*b*, 219. کیفیت تردد شالی
Notes on the cultivation of *shālī*, a species of wild rice.

XX. Fol. 220. کیفیت سن و غیره
Notes on the cultivation of jute and other crops for rope-making.

XXI. Foll. 222—227. نام هر يك فصل کا
جو ضلع اعظم گڈه اور جونپور میں کھیتے ہیں
Agricultural tables, and notes on the cultivation of crops grown in the Districts of Azimgarh and Jaunpur.

XXII. Fol. 228. احوال پیدائش و تخم ریزی
اجناس ضلع اعظم گڈه
The average yield of crops in the District of Azimgarh, the seed required per *bigha*, and the proper time for sowing and reaping.

XXIII. Foll. 229—234. احوال پیدائش نمک
هر قسم اضلاع هندوستان
Notes on the salt trade in India.

XXIV. Foll. 235—239. کیفیت رتھ کی
,, 240, 241. کیفیت چھکڑہ کی
,, 242—245. کیفیت مشرح گاڈی
,, 246—249. کیفیت بہلی
,, 250, 251. کیفیت رھلو

Notes on the construction of various kinds of travelling conveyances, by ‘Abd al-‘Azīm Khān.

XXV. Fol. 252. نام الات قلبه و جوا
,, 253. کیفیت خرمن

Names current in the town of Allahabad, and in the Parganah of Rudrapur in the District of Bareilly, for the different parts of the plough and share, and also for the rice crop in various stages of preparation for the market.

XXVI. Foll. 254—268. کیفیت اسم نویسی
کاہ مع شرح

A description of various species of grasses.

113.

Or. 2031.—Foll. 291 ; 5½ in. by 3½ ; 13 lines, 2 in. long ; written in Nestalik, about A.D. 1845. [SIR HENRY M. ELLIOT.]

A volume of miscellaneous contents, in Hindustani, Persian, and Hindi.

I. Foll. 2—84. جنتری نام تیوہار
Jantrī or Calendar of Hindu festivals. This is a fair copy of no. 2.

II. Foll. 85—147. منتخب از کتاب باغچہ بوقلمون
Extracts from Bāghchah i buqalamūn, a Report on the Settlement of the District of Saharanpur.

The work begins with a short notice of all the executive officers who had charge of the

District of Saharanpur, commencing with Mr. Guthrie, in A.D. 1804, up to the year A.D. 1836, when Mr. Thornton was deputed to make a settlement of the District. This was completed in A.D. 1839, and that same year the Settlement Report was submitted to the Sudder Board of Revenue. The *Bāghchah i buḳalamūn* is probably the title of a Hindustani version of Mr. Thornton's Report, from which extracts are given in the present work from the following chapters (Faṣl) :

Faṣl 2. Different kinds of soil, fol. 88*b*.

4. Bullocks used for ploughing, fol. 91*b*.
5. Agricultural implements, fol. 95*b*. 6. Idiomatic phrases in connection with agriculture, fol. 104. 9. Effects of rainfall on the crops during each month of the year, fol. 119*b*. 12. Crops and their produce, fol. 121*b*. 18. Methods of cultivation, fol. 123*b*.

III. Foll. 148—233. An account of Agra and inscriptions. See the Persian Catalogue, p. 1044*a*.

IV. Foll. 234—291. Miscellaneous pieces in Hindi. See the Hindi Catalogue of MSS.

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SCHEME OF TRANSLITERATION.

ب b, پ p, ت t, ث t, ج j, چ ch, ح h, خ kh, د d, ذ d, ذ z, ر r, ژ r, ز z, ژ zh, س s,
ش sh, ص s, ض z, ط t, ظ z, ع 'e, غ gh, ف f, ق k, ك k, گ g, ل l, م m, ن n,
و w, v, ه h, ی y, medial hamzah '.

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6637	94	19811	106	377	77
7044	73	19910	66	378	63
7045	40	22128	35	379	64
8920	29	23614	95	380	65
8921	88	24041	81	381	53
8922	59	24043	15	382	52
8923	10	24046	96	383	69
10589	85	24047	103	384	78
10590	50	24056	51	385	74
14058	61	25856	76	386	79
16879	58	25873	87	387	97
17948	27	26046	67	399	38
17963	71	26284	6	1059	45
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		26527	46		

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1778	104	1959	4	2161	83
1783	22	1967	2	2162	72
1794	109	1970	5	2163	18
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RECENT ACCESSIONS.

114.

Or. 5288.—Foll. 79; $12\frac{1}{2}$ in. by $7\frac{1}{2}$; 7 lines, $4\frac{3}{4}$ in. long; neatly written in Nestalik, richly ornamented throughout; dated A.H. 1276 (A.D. 1859).

تاریخ ممتاز

A collection of letters written by Muḥammad Wājīd 'Alī Shāh, the last king of Oudh, during his exile at Calcutta, to his favourite wife Zinat Begam, at Lucknow. Compiled with an introduction by Akbar 'Alī Khān, Taukīr.

Beg. بزم خاض آن سلطان عالم
که در لحه به بخشد جان عالم
علی و واجد و خلاق و داور
خدای چرخ و ماه و مهر و اختر

The introduction (foll. 1—20) is written in prose and verse in an extravagantly ornate style of language. The compiler begins with verses in praise of his patron monarch and his wife Zinat Begam, of Muḥammad and 'Alī, and eulogies on Lucknow, the former capital of Oudh. The king, whose name in full appears as Abū al-Manṣūr Nāṣir al-Dīn Sikandar Jāh Muḥammad Wājīd 'Alī Shāh, is usually designated Sultān i 'ālam or Jān

i 'ālam. He succeeded to the throne on the death of his father, Amjad 'Alī Shāh, in A.D. 1847. On the annexation of Oudh by the British Government in February, 1856, he was assigned a pension and residence at Calcutta. He is the author of several poetical compositions, in which he takes Akhtar as his takhalluṣ. His wife Zinat Begam, who was left behind at Lucknow, was the daughter of Nawāb Muḥammad 'Alī Khān, the son of Nawāb 'Alī Muḥammad Khān, and grandson of Nawāb Shahādat 'Alī Khān, generally known as Mirzā Janglī, the son of the celebrated Nawāb Shujā' al-Daulah. She is also frequently called Iklīl i maḥall, or "Crown of the palace," or Mumtāz Jahān, from which title the name of this work is derived.

The compiler of these letters, Akbar 'Alī Khān, whose takhalluṣ is Taukīr, states that he and his ancestors had for many generations been in the service of the kings of Oudh. He had accompanied his royal master to Calcutta, and was there employed as one of his secretaries. It had occurred to him that, if the letters which the king had written to his wife from Calcutta were neatly copied out, and made into a volume with suitable floral and other embellishments, the perusal of them might afford consolation to the king in his exile, and help to mitigate the sorrows of separation from his favourite wife. The suggestion was

approved of by his royal master, and the work was accordingly taken in hand, and completed in A.H. 1276 (A.D. 1859), the date of composition being expressed by a chronogram at the conclusion of the introduction (fol. 20b).

The letters are arranged chronologically in two sets. The first, containing nine letters (foll. 21—40), dates from the month of Zi'l-ka'dah, A.H. 1272 (July, 1856) to 15th Šafar, A.H. 1273 (15th Oct., 1856); the second, containing twenty letters (foll. 41—78), from 14th Rabī' II., A.H. 1275 (21st Nov., 1858) to 7th Šafar, A.H. 1276 (5th Sept., 1859). They were indited by Muḥammad Wājīd 'Alī Shāh himself, except numbers 15, 18, and 20, the first two of which were written by the pen of one Zū'l-Faḳār al-Daulah, and the last by Mir Muḥammad Šafdar 'Alī. The letters, several of which contain poetical effusions, are written in terms of affectionate regard for his absent wife, with frequent allusions to his unhappy state of mind, and longings for a return to his capital and throne.

In the introduction (fol. 12b) is a portrait of the king seated on the royal masnad, attended by four women, presumably his wives, and on the fly-leaf is an impression of the royal seal.

115.

Or. 5438.—Foll. 60; $13\frac{1}{4}$ in. by 8; 11 lines in double columns, $5\frac{1}{2}$ in. long; written in Nestalik, dated 13th December, 1868.

شکوہ فرنگی

A poem in praise of the British rule in India, with a short account of the Mutiny of 1857, by Saiyid Jalāl al-Dīn Ḥaidar Khān.

Beg. کرم چاہتا ہوں تیرا ای کریم
عنايات کر ای غفور الرحيم

The author states in the prologue and at the conclusion of the work (foll. 39 and 59) that his real name is Siyādat Ḥasan Khān, but he is better known as Jalāl al-Dīn Ḥaidar Khān, or Āghā Ḥajw, and that his poetical name is Sharaf. He was the son of Saiyid Muḥammad Khān Mīran, and grandson of Saiyid Muḥammad Ḥamid Khān. His ancestors originally dwelt in Persia. He was a native of maḥallah Maulaviganj in the city of Lucknow, but had for some time past been living at Calcutta in the service of Mirzā Muḥammad Ḥamid 'Alī, during which time, in the year A.H. 1284 (A.D. 1867-68), he composed this Maṣnawī on the valour displayed by the Government officials (شجاعت حکام).

After ascriptions of praise to Muḥammad, 'Alī, and Jesus Christ, the author proceeds to eulogize Queen Victoria, the Prince of Wales, the Cabinet Ministers and Members of Parliament, the Governor-General (Lord Lawrence) and his Legislative Council, the Lieutenant-Governors of Bengal and the Punjab, the Commissioners and other superior civil and military officials of Delhi and Lucknow, the famous poet Asad Allāh Khān Ghālib of Delhi, influential Muhammadan residents of Calcutta, all of whom are referred to by name, and Indian civilians in general. He then describes in laudatory terms the equity of the reign of Muḥammad Wājīd 'Alī Shāh, King of Oudh (A.D. 1847—56), and narrates very briefly the circumstances which led to the dethronement of the king and the annexation of Oudh in February 1856, the subsequent events in the history of the king, the outbreak of the Mutiny in 1857 (more particularly with reference to the rebellion in Lucknow, Cawnpore, and Delhi), the final subjugation of the province of Oudh, and the restoration of peace through the clemency of the British authorities. In conclusion the author bears testimony to the loyalty of several native rulers and men of note, as shown by the part they took in support of the British rule.

It appears from the colophon that this copy (written probably by the author himself) was completed at Calcutta on the 13th Dec., 1868.

Colophon : تواریخ هذا شکوه فرنگک بشهر لکته
دارالامارت انگریز بهادر دام اقباله بقاریج بست و هفتم
شهر شعبان سنه ۱۲۸۵ هجری مطابق سیزدهم ماه دسمبر
سنه ۱۸۶۸ عیسوی روز یکشنبه به اتمام نظم رسیده ...
تحریر فی التاریج بست هفتم شهر شعبان سنه ۱۲۸۵ هجری
مطابق سیزدهم ماه دسمبر سنه ۱۸۶۸ ع

On the fly-leaf is written :

Historical Poetry. Shikoha-Frung.

Presented to His Highness Viceroy and
G.G.C. of India. Hoping its reward.

by its author

Aga Hujjao Shuraf

Namely

Jallaloodeen Hyder.

Garden Reach }
Calcutta. }

Date Due

[illegible]



Tmb
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British museum.

Catalogue of the Hindi, Panjabi
and Hindustani manuscripts.

NOV 20 19

B. K. Jain